



Boston
Gay Men's
Chorus

35th

ANNIVERSARY



NEC NEW ENGLAND CONSERVATORY



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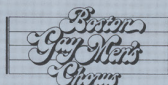
BOSTON GAY MEN'S CHORUS



P R E S E N T S DECEMBER SONGS

Selections of
Traditional Christmas and Chanukah Music
also Songs of the Winter

December 12, 1982
Arlington Street Church, Boston
Concert Time: 8pm
Tickets \$5 and \$8



Boston Gay Men's Chorus Archives

One of Craig Coogan's tasks when he first joined us was to continue the work of Steve Smith to ensure that our archives were preserved. Having chorus archivists for the first decade had ensured that our history was being preserved in a way that many other organizations never do. He completed the negotiations started by his predecessor Steve Smith with Joan Krizack, the University Archivist and Head of Special Collections at Northeastern University, to have them acquire our records.

Joan started a social justice collecting focus for the archives, that includes an LGBTQ focus. Organizations whose records are part of the collection include Act Up/Boston, Bisexual Resource Center, Boston Living Center, John E. Bush Papers (co-founder of Men of All Colors Together), Greater Boston Business Council, Positive Directions, Student homophile League of Boston, and the Theater Offensive.

Giordana Mecagni is the current Head of Special Collections and University Archivist, and continues the social justice collecting focus. She worked with Craig to add more records to the collection. Michelle Romero, Assistant Archivist for the Archives and Special Collectives has been tremendously helpful as we worked with the BGMC archives for the 35th Anniversary.

Archives Assistant Dominique Medal has been working tirelessly to process the original donation as well as the additional materials. The collection is now well-organized, and a detailed finding aid is being created.

There is a short description of the BGMC collection in the library catalog and on the finding aids page. Once the collection is fully processed, more information will be available in the catalog, and the full finding aids will be made available online.

Among the items in the collection are board meeting minutes, business records, programs, records of our tours, and recordings of every concert we have sung since the very beginning.

The BGMC collections will be very helpful to historians, especially those studying LGBTQ history in general, or the history of the LGBTQ choral movement in particular. Not only that, the collections are open to the public. Any member who is interested in our history is welcome to go to the archives and look at the collections. Wouldn't it be great to go and listen to some of the incredible music we sang from a time before you were a member, or just to relive a concert that you sang in or watched from the audience? The archives staff is warm and welcoming, and would love to have you visit to use the collections.

The Archives and Special Collections Department is located at Snell Library. While visitors are welcome, you must contact the archives in advance. They will have a pass waiting for you to get you through security and down to the archives. To get more information about visiting and arrange for an entrance pass, visit <https://library.northeastern.edu/archives-special-collections>.

For those interested in the history of the BGMC, additional collections with connections to the BGMC are available at the History Project. These include broadcasts of BGMC concerts that aired on Public Radio during Robert Barney's tenure, and the papers of longtime BGMC member Michael J. Leclerc.



The Boston Gay Men's Chorus is one of New England's largest and most successful community-based choruses. Founded in 1982, the 175-voice ensemble is celebrated for its outstanding musicianship, creative programming, and groundbreaking community outreach. Under the dynamic leadership of Music Director Reuben M. Reynolds, III, the BGMC sings a wide spectrum of classical and popular music and creates social change by providing a positive, affirming image of the gay and lesbian community. The Chorus is heard live by more than 10,000 people each season and thousands more through recordings, television, and internet broadcasts. CBS-WBZ recently named The Boston Gay Men's Chorus one of the "top 5" choruses in the city of Boston. In June 2015 BGMC became the first GLBT chorus to tour the Middle East. Find more of our story at bgmc.org.

PURPOSE

To inspire

MISSION

The Boston Gay Men's Chorus creates musical experiences to inspire change, build community and celebrate difference.

CORE VALUES

- We're a family with a tradition of excellence
- We provide a safe and welcoming community to be ourselves
- We make music that makes us and our audiences proud
- We operate with integrity
- We genuinely care for each other; bringing out the best of each other - we are at our best as a group
- We change hearts and minds through our presence and our music
- We are from diverse backgrounds but have a shared passion for music
- We choose to give our time and talents - giving back more than we get
- We have fun!



INTRODUCTION

Michael J. Leclerc



The chorus has celebrated milestone birthdays every five years since it began. For our 35th Anniversary, we wanted to do something besides our usual artistic celebrations during the concerts. We wanted to make a concerted effort to ensure that our history was well documented.

Our organizational archives contain an extraordinary amount of documentation compared to other groups. I credit the founders of the chorus. Starting in late 1983, the chorus had an official archivist appointed. That position was almost continually filled for a decade. Our full archives are now a part of the LGBTQ archives at Northeastern University, where they are now available for chorus members, historians, and others to

examine. (see the Archives section for more details).

While they were remarkable in their contents, there were many major components missing. First and foremost, the chorus has not maintained a complete list of members since the fifth anniversary in 1987. Volunteers worked over the last year to compile the first complete list of known members that the chorus has had in 30 years. The information is as complete as we can possibly get it with existing records. We used this information to put together the member roster section that lists the almost 1,700 individuals who have been members at one time or another.

Originally there were four concerts each year: March, June, October, and December. Very early on, however, we moved to the concert periods that we still use today: March, June, and December. We have a list of every major concert we've conducted, and work continues to create a complete list of every piece we have ever sung and which concerts they were performed in. You can see a section that lists all these concerts by title and date. Another section shows all the program covers.

In addition to the three main concert events, the BGMC has always done a tremendous number of smaller performances around the state and New England. We are working to add as many of these performances as possible to our list. My worlds collided while working on this task. I came across a clipping from the *Daily Collegian* (the student-run newspaper of the University of Massachusetts at Amherst). The clipping was from the issue of Monday, April 14, 1986, discussing the BGMC performance in the Campus Center auditorium for the culmination of Gay and Lesbian Awareness Week on campus that week. I was a senior at UMass that year. I was working my way through my coming out, but was still seriously closeted. At the time I always read the stories about the gay and lesbian support group, and I remember when the chorus came to campus, wishing I had the nerve to attend. Little did I know then what my future held!

From our very beginning, a remarkable number of individuals have served as both paid and volunteer staff. Work continues to create a full list of all those individuals who served in those capacities. We are also working to compile the names of all who have supported the organization by serving on the board of directors.

But the history of the chorus is about more than just lists and data. Part of our history is our people; not just a list of what we've done, but what our personal experiences are. So we created a plan to conduct a series of oral history interviews. High on our list were two groups of people: the surviving music directors, and those who were members at the very beginning. But we also wanted to interview others who have not been members quite as long. Some of the interviews, especially with long-time members, are quite extensive. Others are briefer and concerned only one or two subjects. Almost two dozen interviews have been conducted so far.

Some of the information presented here comes from those stories. Some is being used in video form as well. Especially important were the interviews from those who were there at the beginning. From them we learned details that might otherwise be lost to history. Things like the fact that when the chorus was starting out, some members used pseudonyms in the program book, or omitted any reference entirely.

A number of our current members submitted personal stories of their lives and the way the chorus has influenced them. From them we got even more interesting details about the chorus. Patriotic themes seem to have ruled our audition process for years. Robert Barney would audition potential members by having them sing the *Star Spangled Banner*, while Reuben Reynolds uses *My Country 'tis of Thee* (or *God Save the Queen* when that is not available).

For me, as a historian, working on our history has been an amazing experience. Distilling 35 years of our history into just a few pages was a herculean task. I strove to include dry facts with quotes from those who participated in the events, and with more personal aspects of events, all the while balancing events with the fact that people were involved, and everyone has a different view of things. Nowhere was this more evident



than in our oral history recordings, where multiple people sometimes told the same story, showing us various perspectives of the same events.

Through the years we have done some things extremely well, and others we could have handled better as a group. The multiple needs of an arts organization,

to satisfy our members, our audiences, and our artistic directors are stressful enough. Add to that the political and societal stresses of an LGBTQ organization to make change in the world. It is remarkable that any LGBTQ artistic group is able to survive for 35 minutes, let alone 35 years!

But we have not only survived, we have thrived. We survived the early years of an organization trying to determine its societal mission as well as being openly gay in a world that has openly hostile. We survived a difficult period that saw a large portion of our membership depart in a schism over the artistic direction of the organization. We survived the plague years, where so many of us were lost to AIDS. And we survived three transitions in our artistic leadership.

Our reputation has grown from local to national to international. Our musical performances are of the highest caliber for any group, let alone a community chorus of volunteers. We stand up for LGBTQ rights when we are being so seriously attacked in our own country. And we travel the world to raise money and otherwise assist LGBTQ groups in countries where their rights are even more seriously imperiled than our own. And through through the wonders of modern technology, we reach millions more around the globe.

We are who we are today because we stand on the shoulders of those who have come before us. Had Josef Bevins not tried to found a mixed-voice chorus in 1981, had Lee Ridgway not created such a solid foundation for the fledgling organization, had Robert Barney not built on that foundation, had Reuben Reynolds not had incredibly broad artistic visions, we would not be the internationally recognized group changing the world that we are today. Even more importantly, without the hundreds and hundreds of men who have sung with this chorus since the beginning, we could never have gotten here.

Through all the stories and interviews and historical documents this is very clear. We haven't always handled transition well. As was driven home to us in 1990, we cannot be all things to all people. For some, a season or two is enough and they move on. Others stay for years.

But the chorus is a family. Our common backgrounds and our shared experiences in performances forge this bond. And no matter whether people sing for one season or thirty-five years, it is clear that they will always be considered family. Like a family, we sometimes have our differences, but in the end, family is family, and we love each other (even when we drive each other crazy).

As singers, we love our songs. The combination of lyrics and music has incredible power to connect with us on a deeply emotional level. The chorus has had many theme songs/anthems through the years: *I Sing the Body Electric*, *Brothers Sing On*, *We Are a Family*, *Everything Possible*. Even when we sing a song only once or twice, such as *Testimony* by Steven Schwartz, the powerful lyrics can stay with us ("I would have missed, the chance to sing out like this, with people I love beside me."). Of all the lyrics in all the songs, however, there is one that line from *Everything Possible* that to me sums up the chorus: "And the only measure of your words and your deeds is the love you leave behind when you're done."

To all of you who have been a part of the Boston Gay Men's Chorus, you may consider that the measure of your words and deeds is truly great. Thank you for creating this incredible organization, and for being part of our family.



HISTORY

Michael J. Leclerc

This year the Boston Gay Men's Chorus celebrates 35 years of creating change in the world by telling the stories of our lives as gay men through music. We have done so much over this time that we cannot include everything in this limited space. But here are some of the highlights of our accomplishments over the decades. Although we were founded in Boston in 1982, our story actually begins several years earlier on the opposite coast, with a man named Harvey Milk.

The 1980s

In 1977, Harvey became the first openly gay candidate for city supervisor in San Francisco, with his now-famous "Ya gotta give 'em hope" speech. Harvey was a major proponent of every gay and lesbian person coming out, as there was power in numbers. Gay musician Jon Reed Sims founded the San Francisco Gay Freedom Day Marching Band and Twirling Corps, the first openly gay/lesbian performing arts group. Later that year, he founded the San Francisco Gay Men's Chorus, and the group held its first rehearsal on October 30. Nobody could have foreseen how quickly their first public performance would happen. On November 27, the SFGMC performed before tens of thousands of people at a spontaneous memorial for Harvey and Mayor George Moscone, who had been murdered earlier in the day.

The chorus quickly became a success, and in 1981 embarked a nine-city tour of America. The San Francisco Gay Men's Chorus Tours America 1981" visited nine cities: Dallas, Texas; Minneapolis, Minnesota; Lincoln, Nebraska; Detroit, Michigan; New York City; Boston, Massachusetts; Washington, D.C.; and Seattle, Washington. The tour ended back in San Francisco with a performance at Davies Symphony Hall.

The performance in Boston took place on June 16. The Sunday before the concert, the *Boston Globe* included an interview with SFGMC director Dick Kramer, who said:

'We wouldn't have such a powerful chorus if we weren't gay,' says Dick Kramer, conductor of the San Francisco Gay Men's Chorus. 'The fact that we are banding together as gay men draws those with talent to us. You know, gay people have felt oppressed even within the art of music; they want to get together and say 'we're gay' and make music and make art. There's nothing so unusual about that – it's like a group of Russians getting together to play chamber music, or any other community that wants to make music together. We are this persuasion, this nationality.'

Two days after the concert, the *Globe* reviewer wrote of the show:

Many more famous musical organizations could learn a thing or two from the San Francisco Gay Men's Chorus. Their program in the Opera House was varied, mostly well-chosen, and performed (from memory) with unwavering enthusiasm. The group won the attention of its audience from its first snappy entrance from the wings, held it throughout, and had the crowd screaming for more at the end – the audience expected to have a good time at a concert of musical substance, which is unusual, and that is what it got, which is more unusual still.

The concert was by all accounts an incredible success for Boston's LGBTQ community. One person present in the audience was a man named Josef Bevins. He had the idea to bring a chorus together specifically from members of our community. Working with a woman whose name has been lost to memory, the plan was to create an SATB mixed-voice chorus. Advertisements were placed in the *Gay Community News* looking for members. In February 1982, a group of thirty people met for the first time at the Boston Center for the Arts' Community Music Center on Warren Avenue. Unfortunately, over the next few meetings, only a handful of women showed up. This was during a period where gays and lesbians often socialized and organized separately. Unfortunately, the idea of the chorus was not enough to overcome these differences, and the women quickly realized that the mixed-voice idea was not to be. They wished the men luck, and moved on. Thus we became the Boston Gay Men's Chorus.



First official portrait of the Boston Gay Men's Chorus, from the fall of 1982.

Rehearsals continued, with plans for the first performance to take place on the Sunday of Pride weekend, June 20, at the Arlington Street Church. Jim Anderson, one of the founding members of the chorus, was also president of the Boston Pride organization at the time. He arranged for the chorus to give a preview of the concert at the Pride rally on Boston Common the day before the concert.

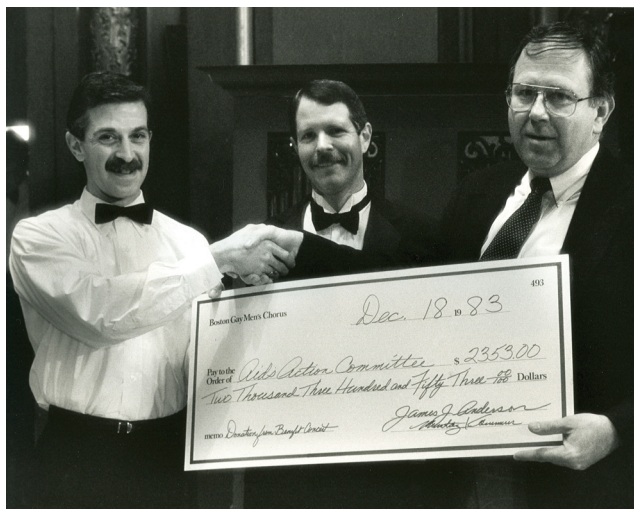
The men were nervous about performing in such a public venue, but that Saturday they ran up the stairs of the bandstand and performed a few songs to the gathered crowd. They were warmly received. So warmly, in fact, that the next evening when it came time for the first official concert, it was slightly delayed because the line to get in the church stretched down Arlington Street, around the corner and down Newbury Street. By the time the fifty-five members of the chorus took the stage the church was filled to capacity. Among the pieces the chorus performed was *I Sing the Body Electric* from the movie *Fame*. It went on to become a part of the chorus' permanent repertoire for many years. The concert was a resounding success. But as time passed, Josef realized that this

wasn't quite the organization he had in mind. He turned the baton over to Lee Ridgway, who became music director in September.

The second major concert was planned as a holiday show at the Arlington Street Church. But the chorus received a request to perform at the end of October for the Human Rights Campaign Fund dinner at the Ritz Carlton; an invitation it graciously accepted.

Starting that spring, the chorus began the format for the concert season that it still follows today: a holiday show, a spring show, and a Pride show. The spring concert was held April 16, 1983. This concert began the long association of the chorus performing in the prestigious Jordan Hall at the New England Conservatory. Still today it remains our primary performance space. The Pride show that year was held on Sunday, June 19 at Emmanuel Church on Newbury Street. This was also the beginning of a long association, as the church hall became our rehearsal space in the mid-90s. More than twenty years later, we still rehearse there, although our numbers have made the hall quite cramped in recent years.

The founding of the chorus coincided with the greatest tragedy to hit our community: the AIDS epidemic. In the fall of 1983 we began another longstanding collaboration, this time with the recently founded AIDS Action Committee (AAC). On October 13, 1983, the BGMC held a concert to benefit AAC at Jordan Hall. Tickets sold for 5, 10, 15, 20, and 25 dollars. The concert was a resounding success, and the chorus was able to present AAC with a check for \$2,353. More than 60 members of the BGMC performed in the concert that night. Sadly, within a decade, twenty percent of them would die from the disease.



BGMC President Dale Greenwood (left) and Music Director Lee Ridgway (center) present a check at the Concert for Life to AAC Executive Director Larry Kessler.

During this time, the chorus was still a young organization, still working through many things. BGMC President Dale Greenwood wrote an introduction that speaks volumes concerning the organization and its core values as they stood at the very beginning.

This concert has a very special meaning for the members of the Boston Gay Men's Chorus. We extend our support and sympathies to the community at large during this time of health crisis. We wish to share and dedicate our songs tonight to benefit the AIDS Action Committee. At this time we would like you to know of our commitment by sharing our statement of goals and basic concepts.

The Boston Gay Men's Chorus is a group of gay men who sing together to support each other, to grow and learn together, and to produce quality music for pleasure, pride and satisfaction of ourselves, our families our friends and our community. Our name was chosen to describe our multifaceted identity: we are a part of the Boston gay community, and as a men's chorus, are a part of the local artistic community.

To us, being part of the Boston gay community means that we have a contract with that community to represent them, both within and outside Boston, and to entertain and enrich them with carefully programmed, high quality performances of a varied repertoire, representing universal as well as gay oriented themes. Our choice of themes and repertoire will be guided by our realization that we are gay men, but we will not exclude themes which are not gay if we believe that they will enrich and entertain our audiences.

One of the basic concepts of the Boston Gay Men's Chorus is that of format and community involvement. The idea of a social contract between the Chorus and the rest of our gay "family" implies that we represent them musically to the community at large. This representation is in terms of developing a sense of identity, both social and artistic. We are a group of "amateur singers" in the best sense of the words, providing growth for our members, as well as reaching out into the community to develop their own sense of self worth.

Musically, our direction is toward creating the best, most enthusiastic presentations within our abilities. Attention to detail, both musical and stylistic, should carry out this feeling of gay pride. A sense of connection between the Chorus and the audience is very important, and achieving this requires a cohesiveness within the Chorus. We must maintain an attitude of friendliness with ourselves and others. This involves the idea of mutually "challenging" or supporting each other, creating an atmosphere of trust and cooperation within and outside the Chorus.

We look forward to singing for you in the future, not only for our mutual enjoyments, but also in celebration of the fact that we have come far enough "out" to have a gay men's chorus here in Boston. Thank you for your support and enthusiasm. Watch for our upcoming concerts, special appearances and benefits.

This is an excellent summation of the chorus, and is as true today as it was decades ago at the time of our formation. Creating a new organization of any sort comes with a tremendous amount of stress. Trying to bring all these members to agreement as to what the chorus's main values and goals were, and how they should be implemented, was a herculean task. To do so as an openly gay group in a time where there were few such organizations is remarkable.

This was a time where being gay was still "the love that dare not speak its name." Director Lee Ridgway recently reminded us that during this time, many members of the chorus did not feel safe having their names printed in the program and other literature, so many used pseudonyms. To protect confidentiality, members were also allowed to step out whenever the chorus was photographed.

As Shakespeare said: "What's in a name? That which we call a rose by any other name would smell as sweet." Even something as basic as the name of the organization was a very big deal requiring much conversation. A number of gay choruses were being formed across the country at this time. Not all chose to openly identify themselves as gay in their name. Some, such as the Turtle Creek Chorale, chose a subtle approach by naming themselves after the gayborhood in Dallas. Others, such as the Seattle Men's Chorus, played it safer by omitting any reference to gays in the name. No group should be judged by what their decision was at the time. Among other items of concern, there were genuine safety issues involved for many chorus members.

From the very beginning our group has always identified itself as the Boston Gay Men's Chorus. Early on, the official business name of the group was changed to Bay State Performing Arts, which remains today the corporate name. This was done for a purely practical reason: money. Many businesses and individuals did not want to be seen as supporting a gay group. By changing the corporate name to remove the reference to gay, members were able to get their employers to contribute matching funds for donations that they would not have been able to secure for the Boston Gay Men's Chorus. But in performances and marketing, the group has never been called anything but the Boston Gay Men's Chorus. Indeed, as recently as our tour of the Middle East in 2015 we were requested to be promoted as the Boston Men's Chorus, but refused and demanded that our full name, Boston Gay Men's Chorus, be used.

Arts organizations face even more challenges than many other non-profits. In addition to all of the usual issues around mission, fundraising, and other business, there is the issue of artistic direction. This is always a complex issue for arts organizations. There are multiple levels of concern that need to be addressed. The BGMC, for example, was concerned with meeting the needs of the members (to sing the kinds of music that would keep members interested in performing), meeting the needs of the audience (to attract them to come to see performances), and meeting the artistic needs of the music director (to perform music that would be interesting and fun, but challenge the performers to grow and the audiences to enjoy different kinds of music). Combine this with the other stresses of a fledgling organization and stress compounds in every direction.

Early in 1985, the chorus saw its first small ensemble group. The Front Line was a cabaret ensemble group. The Front Line was led by John Van Etten, the chorus' assistant music director. The eight members of the troupe performed popular, jazz, and Broadway numbers at clubs like Chaps, Sporters, and Club Cafe. The March concert that year also saw a new feature. Jody Steiner became the first in a series of individuals providing ASL interpretation of our concerts. The tradition continues to today, with all of our major concerts including interpretation. After three years, the chorus and Lee Ridgway had a parting of the ways. He had taken the podium after Josef Bevins left a brand new organization. The 1985 Pride concert was his last as music director. His final message in the program:

For me, this concert is particularly significant, in that it is my last as music director of the BGMC. Over the past three years I have been privileged to work with a bunch of guys who have earnestly desired to develop a musical organization that is representative and worth of Boston's gay community. Together, we have been through times of great difficulty and anguish, but, more importantly, the majority of our time has been spent in wonderful music making. On innumerable occasions I have literally shivered with excitement and emotion at how these men have sung.

The BGMC has grown into a chorus of which all Boston can be proud. The Chorus has attained a solid musical maturity in these years, and I pass the baton to my successor, Robert Barney, with full confidence that it will continue to grow. . .

So, my final words to the Chorus are: Keep on singing! And to you, our audience: Keep on listening to, and supporting, your community chorus.

Cheers, and may you always be gaily proud.

Joel Friedman was president of the chorus at the time and, had this to say about Lee's contributions:

Lee has guided the Chorus for most of its existence. He has led us in performances from Arlington Street Church and Emmanuel Church and on to Jordan Hall. He has conducted us as far away as Hartford, Connecticut, Portland and Augusta, Maine, on to Provincetown, not to mention all the smaller performances in and around the Boston area which the Chorus has been asked to do over the last three and a half years.

Lee has fostered and developed the talents in the Chorus in a way that has created a more closely bonded group with greatly improved singing skills. Many of us have grown in ways we hadn't necessarily anticipated when we first joined the Chorus. And we are still growing. Lee has laid a solid foundation on which to build. Through his teaching and perseverance, his talents and skills, his always being there when we needed him, we have come a long way from where we were three years ago. We thank him for everything he has done.

The concert ended with a surprise performance to honor Lee and all he had done for the organizations. Past members joined those on stage and John Van Etten led the combined voices in a rousing rendition of *I Sing the Body Electric*. In a recent interview, we asked Lee what he was most proud of from his time with the BGMC. He said the he was most proud of:

Establishing within the chorus the musical quality that then translated into . . . a good response from the larger musical community. That, ok, here was a group that has the kind of choral sound and musical sound that can be respected and appreciated by other musicians and other people in Boston. . . I feel like I got it on a solid footing that someone else could come in and build on it.

He also said that he wanted to be remembered for establishing the initial foundation and getting the organization established. Starting with a small group and creating the foundation on which to build the future. For that, he certainly is and always will be remembered. It is because of his work and that of those early board members, that the BGMC survived its infancy and was able to move forward to become the organization it is today.

Robert Barney began his long tenure with the organization in the fall of 1985. As with any new leadership, his arrival brought a number of changes to the organization. One of the biggest saw a change in the repertoire. Many lighter pieces were performed, and fewer heavy, serious pieces.



Robert Barney, third BGMC music director.

In the summer of 1986 the chorus participated in GALA (the LGBTQ choral association). This was a tremendously exciting event for members of the BGMC. They received resounding applause from the audience for their inaugural performance. They joined with 1,400 participants in a single chorus to perform except from Randall Thompson's *Testament of Freedom*. The chorus has participated in every GALA festival ever since.

In recognition of their growing presence in greater Boston, the Chorus was asked to perform as part of the anniversary choir to celebrate the tenth anniversary of the renovation of Faneuil Hall Marketplace. They performed under the direction of John Oliver from the Tanglewood Festival Chorus. This performance was another sign of the work the BGMC was doing to promote the growing cultural acceptance of LGBTQ people in the world.

That fall saw tragedy hit the chorus, the first death of a member. 36-year-old Richard Brummett auditioned and joined the chorus in September. He lived with his partner, medical doctor Peter Damian Barran, in the South End. On October 5th, only weeks after joining the chorus, Richard became a victim of domestic violence. Barran murdered Richard in a horrific manner. The incident was widely covered because he was the first doctor accused of homicide in Boston in more than a century. This incident highlights the fact that GLBTQ individuals are at high risk for domestic violence. Although Richard was deprived of the chance to perform with us, we remember him and honor his memory on our In Memoriam list. Once you join the chorus, you are family.

In December 1986, on the day after the annual holiday show, the chorus went to Faneuil Hall for an appearance at an event entitled Bridges. The event was a time of remembrance and renewal for people whose lives had been affected by AIDS. The chorus had been lucky so far. While individual members had been affected by the disease, the chorus was not yet impacted directly. That was about to change.

June 1987 saw the chorus celebrate its fifth anniversary with a concert at Jordan Hall. The program was a mixture of serious and lighthearted pieces. It began with *I Am What I Am* from *La Cage Aux Folles*, and ended with Barry Manilow's *One Voice*. By this time the chorus had grown to seventy voices strong.

In the June 3, 1987, newsletter Eric Cossart-d'Espies wrote:

May 31 — Dear Boston Gay Men's Chorus — Board & Members,

I entered the hospital on May 20 with fungal meningitis, one of the opportunistic infections associated with AIDS. I was originally diagnosed with AIDS last August.

Shortly after my arrival at Brigham & Women's Hospital a beautiful bouquet of flowers arrived from the Chorus. Those flowers meant a great deal to me. Thank You.

My time as a chorus member was significant in my 'coming out' as a gay man and a great deal of fun. I continue to follow your concerts with great pride & solidarity.

Love, Eric Cossart-d'Espies.

John LaPorta followed this with an editorial:

With reception of this letter, we enter, if any of us hadn't already, an era that Kelly of the San Francisco Gay Men's Chorus (a former Boston member) predicted for us when we met in Minneapolis at GALA last year. 'I've buried seventeen friends who died of AIDS,' he told me. 'I hate to put it this way, but it is only a matter of time before the Boston Chorus will be dealing with the same thing. You'll have to be very strong.'

So let each of us find the strength to express in his own clear voice the healing power of our music-making. Whatever that power may mean to each of us, it flourishes only in the context of our fellowship. This is what we have to offer as a group in the fight against AIDS.

It would not be long before we began to be tested. Just a few weeks later another notice appeared in the newsletter from John:

Goodbye, Joe Molloy

Bass Section Member of the Artistic Committee, who died at 7:09 pm July 6 at Beth Israel Hospital.

Whatever we believe about life and death, we remember Joe alive in the flesh, and few were ever more lively than he, that's certain. It's now our pleasure to sing. Joe was never one to leave irons off the fire. If you fell on your face he'd be the first to laugh and the first to help you up, not necessarily in that order. Sweet Little Buttercup was that kind of man, and he'd laugh that line right off the stage. As he was known to put it, "Can we Lightened up? now? please? sure we can."

Joe joined the chorus in September 1985. He sang for two years, and was very active during them. Members of the chorus held a round-the-clock vigil by his bedside in the hospital for days until he passed. The Sunday after he died, the BGMC sang at his services at the Grace Congregational Unitarian Universalist Church in Framingham. We were not identified in the memorial program out of respect for the family's wishes. This was just the start of a wave. Over the next decade the chorus would perform at countless memorial services for AIDS victims.

Across the country, organizations in 1987 were planning for the second major national gathering in Washington, D.C., for lesbian and gay rights. The BGMC got in touch with the Gay Men's Chorus of Washington and volunteered to help coordinate participation of GALA choruses in the march. This was the first march to include participation by Act Up, and the first public display of the Names Project AIDS Quilt. Members of the BGMC travelled to D.C. to participate during the march in October.

In 1985 Joe Molloy's partner Mark Wayne also joined the chorus, serving as assistant accompanist. In December 1987 he took on the role of directing the small ensemble. The following spring the group had an official name: The Bay Statesmen. This group sang a variety of cabaret style pieces. He continued as director for two seasons, through the Pride show in 1989. Sadly, Mark himself lost his own battle with AIDS in March 1992.

1988 saw the chorus perform joint concerts with the New York City Gay Men's Chorus in Boston and New York. We had the honor of performing in Avery Fisher Hall at Lincoln Center in New York. In December that year the BGMC became the second recipient of the Harvey Milk Community Service Award from the Greater Boston Lesbian and Gay Political Alliance. The award was named for Harvey because of his staunch belief that "gay power" was a grassroots issue of pride. The BGMC was presented the award because of the sense of family, sense of community, and sense of brotherhood it fostered with the Greater Boston LGBTQ community, and its growing national reputation for promoting civil rights.



Members of the BGMC visited the AIDS quilt during the 1987 March on Washington.

The chorus started the 1980s as a fledgling organization. It slowly but steadily grew in size, quality, and reputation. From the group of thirty individuals that Josef Bevins brought together in February 1982, nearly a hundred men formed the chorus at the end of the decade. The annual budget grew to the range of \$100,000. Throughout the decade, it commissioned and premiered new works and arrangements to help tell our stories as gay men. Concerts were ASL interpreted. The chorus spent much of its time supporting the community in facing the AIDS crisis, and began facing our own losses to the disease. It ended the decade with tremendous respect in the general Greater Boston community as a high-quality musical organization.

The 1990s

At the beginning of the decade, we still lived in a pre-Ellen and pre-Will-and-Grace world. There was still great stigma attached to being LGBTQ. And the ignorant blamed us for the AIDS crisis, all evidence to the contrary. The BGMC was well prepared now to take on these fights.

The new decade did not begin easily for the chorus; indeed it was one of the most tumultuous years the chorus had ever faced. The stressors of being a political, social, and artistic organization continued to cause conflict within the organization. Should we change pronouns from the original to suit our gay identity? Should we sing music by composers tied to Nazi Germany? Should our program advertising be sanitized so as not to offend our audience members?

And, of course, the never-ending debate about the balance of traditional classical and popular music in the chorus' repertoire.

This year, however, the conflict was large and dramatic. Many members were vocally unhappy, especially about repertoire. We almost lost Robert Barney. And we did lose 20 members, representing a full 20% of the membership at the time. Robert and Bob Ebersole were interviewed by the *Boston Globe* shortly after the tumult ended, just prior to the spring concert in March 1991. From the interview:

"It's a circle, really," Barney says, "and everyone enters it at a different place, and one aspect or another is more important to each member than the others, but all three things are important to everybody. I spent a lot of time unsuccessfully trying to make everybody happy all of the time. That's never going to happen. There will always be conflicts about whether to do more or less classical music or to sing in foreign languages; if these conflicts are alive, it means we are doing it right. We've been through the bad time of confusion over what the chorus is all about, and now we're on our way forward again."

Barney and Ebersole also point out that the very existence of the chorus makes a political statement. "The fact we're listed in the phone book, the fact that people write checks to buy tickets or to support our work is in itself a political statement. It is not the same thing for a gay singer to perform with the Handel & Haydn Society or another chorus; one point of our chorus is its visibility, and one of the reasons our members join is that they want to be visible."

Robert spoke to the importance of the chorus to the members, not just in terms of music and performing, but in their overall lives:

The social importance of a gay chorus goes far beyond the brunch and party circuit; for some members the chorus becomes an extended family. "Time after time," says Barney, "I have seen singers about to go onstage for their first concert, terrified, the first time they were going out to perform as an openly gay person. But by intermission time they were welling up with excitement, and before long they were inviting their families, friends and their boss; the chorus has played an important part in their lives. It certainly did in mine: I was the organist and choir director in a church, and when I applied for this job, I told them I was going to, and they were totally supportive. When I left to go to another church, this job was on my resume."

Another change took place as the new decade began. When the chorus performed at Symphony Hall for its spring show in March 1990, a new interpreter was there to sign for the chorus. Texas native LeWana Clark joined us, bringing her incredible talents for American Sign Language interpretation to our concerts. Twenty-seven years later, she is still with us. She has quite the

following amongst our audience members, many of whom pick seats where they can clearly see her on stage. This includes hearing people as well as deaf and hearing-impaired audience members.

In the fall of 1990 the chorus had a booth at Artsmart. People came up to the booth and asked "Why do you have to use the g-word in your name? Why do you have flaunt it?" Being used to answering the question, BGMC members responded with "The reason you are uncomfortable about this is precisely the reason why we have to do it. Gay people participate in most concerts the public goes to, but they are invisible, and when they are invisible they are powerless, and when they are powerless they are oppressed. An organization like ours can help break this circle."

The Pride concert in June 1991 saw a valuable addition to the artistic staff of the chorus. Talented performer John O'Neil joined the BGMC as director of the Bay Statesmen. His experience in cabaret performance turned the ensemble into a popular part of our concerts that audience members always looked forward to. John also arranged numbers for the full chorus as well. Sadly, that same month, We lost our founder when Josef Bevins lost his battle with AIDS. A decade on, the organization he founded continued, stronger than ever and continuing to change the world.

The 1991-1992 season saw the celebration of our tenth anniversary, and additional staff changes. We hired our first administrative employee. In the fall of 1991 Ann Vivian joined us as administrative director. While Robert continued to oversee the artistic side of the chorus, Ann assisted the board in tending to the business needs of the organization.

The chorus started to move its message outward from Massachusetts. In April 1992 more than 90 members of the chorus toured northern New England to spread our message. Starting in St. Johnsbury, Vermont, then to Dartmouth College in Hanover, New Hampshire, and ending in Portland, Maine. Proceeds from the concerts were given to local organizations.

The tour got off to an interesting start with protestors in Vermont. The concert in St. Johnsbury was held at the North Congregational Church with nine other churches co-sponsoring the event: South Congregational Church, St. Johnsbury; Danville United Methodist Church; West Danville United Methodist Church; United Methodist Churches of Plainfield and Adamant; Glover/Barton Friends Preparatory Meeting; East Burke Congregational Church; St. Peter's Episcopal church of Lyndonville; Third Congregational Church of East St. Johnsbury, and the Lower Waterford Congregational Church. A small, but very vocal, group of protestors picketed the performance. Carrying signs with captions like "Sodomy is a crime against God!" the protestors reviled the audience for allowing gays into a church. Members of the chorus took the protest in stride, and some even took pictures of themselves posing in front the protestors and their signs.



Although about 25 protestors from Northeast Kingdom churches and other organizations protested a concert by the Boston-based Gay Men's Chorus last Friday evening at the North Congregational Church in St. Johnsbury sponsored by 10 other church groups and organizations, 400 attended the musical benefit for AIDS awareness. Photo — Carol L. Winfield)

Gay Men's Concert Draws 400 Despite Protest Outside Church

For the first (but not the last) time in BGMC history, we were picketed by protestors. They felt that no church should ever allow gays inside.

Despite the protests, the audience of 400 enjoyed a stellar performance by the chorus, treating them to not one, but two standing ovations. The church's minister responded to the praise he and his congregation received for allowing the church to be used as a venue "expressed dismay that 'what was once considered common decency is now referred to as heroism. We are not heroes.'"
That night more than \$2,000 was raised to support the AIDS Community Awareness Project of St. Johnsbury.

The performance at Dartmouth College was criticized by conservative student publication, but otherwise went off without a problem. The concert at the First Parish, Unitarian at Portland also proceeded successfully.

In June the chorus celebrated its tenth anniversary with a different kind of concert. Pops at Plaza was held in the ballroom at the Plaza Hotel. The music included a variety of pieces from the Shaker Hymn *Simple Gifts* to Stephen Sondheim, from *In This Moment* (winner of the GALA Festival IV competition) to Holly Near's seminal *The Great Peace March*.

Six years after the national LGBTQ community got together in our nation's capital, it was time for another gathering of protest. Members of the BGMC once again travelled to participate in the 1993 March on Washington. Hundreds of thousands of LGBTQ people and their allies descended on D.C. Along with many other GALA choruses we marched, proudly proclaiming our identity as members of the Boston Gay Men's Chorus. On Saturday evening members of the chorus crammed into the audience in Lisner Auditorium at George Washington University for a performance of Roger Bourland's *Hidden Legacies*.

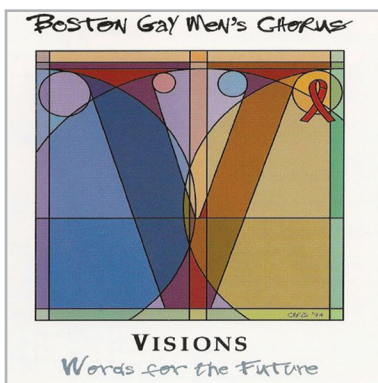
The chorus was covered by print media from the very beginning. Television broadcasters had for years requested to film chorus performances for news programming. In order to protect the confidentiality of singers, this permission was routinely denied. In 1989 the Commonwealth added sexual orientation to the anti-discrimination statute. Members of the chorus sang at the ceremony. The attitude towards LGBTQ people in Massachusetts was starting to improve. Concerned that not allowing filming of the openly gay chorus sending mixed messages, the board decided that it would be allowed in the future. As had always been the case, the chorus would be informed in advance so that those who did not feel comfortable being filmed would be able to step out.

In July members of the BGMC travelled to California for a joint concert with the San Francisco Gay Men's Chorus and the Portland Gay Men's Chorus. The show allowed us to perform at another outstanding venue, the 2,743-seat Louise M. Davies Symphony Hall at the San Francisco War Memorial and Performing Arts Center. Among the pieces the chorus performed was *A Life of Joy with You* by Boston composer Bill Cutter. This work was commissioned in memory of chorus member Everette Brewer who died of AIDS in May 1991.

In September Chad Weirick became principal accompanist and assistant music director. After graduating from high school at the age of 15, Chad left his native Rockford, Illinois, for New York City. There he became the organist for the Rockettes at Radio City Music Hall. He is listed in *Ripley's Believe it or Not!* as the youngest musician to ever work full time on Broadway. Chad came to Boston to earn his Masters Degree in Composition at the New England Conservatory.

Chad's incredible talent as an accompanist is matched with his ability to arrange music. Over the years he has arranged countless pieces for the chorus. These arrangements are incredibly popular with chorus members as well as our audiences. Many of them have also been performed by GALA choruses around the country.

In November 1994 the chorus released its first CD. *Visions for the Future* contained nine works, many by gay composers, including Conrad Susa, David Conte, Daniel Pinkham, and BGMC member Howard Rosner.



This was the first of eleven CDs that the chorus would release over the years. Starting with the death of Joe Molloy and continuing through the early 90s, AIDS had a dramatic impact on the chorus. By 1994, AIDS was the leading cause of death for all Americans between the ages of 25 and 44. A BGMC HIV+ Support Group was created to help members who were living with HIV/AIDS. There were times when each week would bring a new death of a member. In the eight years between Joe's death in 1987 and 1995, the chorus lost forty members. It seemed that the chorus was constantly singing at memorial service for the victims. Throughout this time, an HIV/AIDS diagnoses was the equivalent of a death sentence. Some treatments had been introduced that prolonged life somewhat, but came with toxic side effects. In June 1995 the U.S. Food and Drug Administration approved the first protease inhibitor drug for public use, Saquinavir. Within two years, AIDS deaths dropped by 50%. After 1995, the chorus lost only a couple more members to the disease, most recently in 2008.

That year also saw another landmark change for the chorus. In January, BGMC member Steve Smith became the first executive director of the chorus, replacing administrative director Ann Vivian who had departed a few months earlier. Hiring a full-time executive director marked a major milestone for the organization. For the first time we had someone in charge of all aspects of the administration and business side of the organization.

Steve joined the chorus in September 1989, thus was intimately acquainted with the organization and its needs. He is a graduate of the Baldwin-Wallace College conservatory's Arts Management Program, with a dozen years of experience in the field. As Steve told the audience in the program at his first concert as executive director:

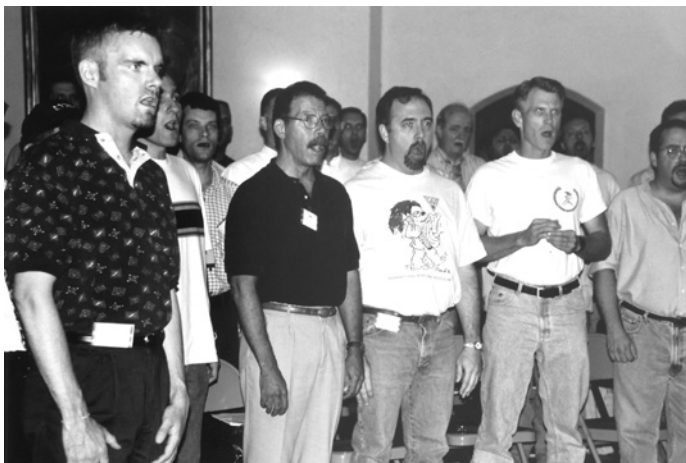
I have always worked in the arts administration field because I am hopelessly, indiscriminately, in love with the beauty of song, the power of the orchestra, the energy of dance. But it has been as a member of the BGMC that I have discovered my passion for making the arts important in people's day to day lives—the lives of our members, our audience, our community. . . As I make the transition from member to employee, I can't imagine a better place to share these passions. I've found my home.

September of that year brought yet another tremendous honor to the chorus, and recognition of the place it holds in the Boston arts community. The city's longstanding sports venue, the Boston Garden, had been torn down and was being replaced with the new FleetCenter (today TD Boston Garden). The chorus was selected to not only perform at the opening ceremonies of the new venue, but given the incredible honor of singing the Star Spangled Banner, accompanied by Keith Lockhart and the Boston Pops Esplanade Orchestra. In addition to the performance, Chad had the honor of writing the choral arrangement for the chorus to perform. The BGMC would also sing in the finale, with the Boston Community Gospel Choir and the Tanglewood Festival Chorus as the Pops provided the music. Mayor Thomas Menino's Liaison to the Gay and Lesbian Community John Affuso wrote that "The Chorus is an important source of gay visibility in the City of Boston, and your presence at the Fleet Center can only continue to remind all

Bostonians of the rich diversity of this city.” Lawrence C. Moulter, president and chairman of the FleetCenter wrote to Steve Smith after the event “thanks for making the FleetCenter opening so special. It was not only important to me, but to all of us in the community that the FleetCenter be perceived as open and responsive to everyone’s needs in this community. I am delighted that you and the Chorus were able to help us accomplish that end.”

The holiday 1995 concert was recorded live for publishing the chorus’ second CD. The concert included a sing-along section, so the entire audience would appear on the CD as well. The concert, *Making Spirits Bright*, was released on CD in 1996 as *Freedom, Merriment, and Joy*.

The spring of 1996 saw the chorus take another New England tour. We travelled to Springfield, Massachusetts, to perform on April 27 at the First Unitarian Universalist Church. The next day we performed in Albany, New York. The following weekend we performed on Cape Cod in West Barnstable, Massachusetts. The holiday show that year saw the chorus share the stage with the Treble Chorus of New England, becoming the first gay chorus to sing with a children’s chorus. For the spring show in March 1997, *Voices of Freedom*, the BGMC was joined by some of the 500 members of the nine GALA choruses in New England. During the concert the chorus also honored U.S. Representative Barney Frank for his work on behalf our community.



The Pride concert that year, *Out on the Town*, was the fifteenth anniversary of the chorus. It featured a special guest artist: singer Ann Hampton Callaway. Among the songs she sang during the show was her most well-known number, the theme song from the television show *The Nanny*. The chorus also sang a number of pieces designed to provide the experience of a club-hopping night out on the town. This was also the final Boston concert for music director Robert Barney. Robert wrote in his final program:

As this is my last letter in a Boston Gay Men’s Chorus Concert Program as Music Director, I am filled with mixed emotions as well as a desire

to write about tonight's program. Although I am anxious to embark on new ventures I will greatly miss my work with the Chorus and especially with you, our audience. . .

I have been continually amazed as John O'Neill or I give Chad a suggestion almost half kidding and he takes off with the idea and creates a wonderful arrangement in seemingly no time at all. . .'

Later this Summer, at the conclusion of the search process for my successor, the Chorus will announce the appointment of a new Music Director. I wish him or her and the chorus all the best for a long and happy relationship. I am extremely proud to have served the community and contributed what I could to the cause over these last twelve years. I am sad to be leaving the Chorus but the time has come to pass the baton and I am off to new and exciting opportunities for my own personal career.

Robert brought the chorus through a critical phase in its development. He took the foundation that Lee had built, and created an organization that was recognized not just locally, but on a national level as well. He put his talents to use to create a musical organization that would also fight for our rights and change the world. We asked Robert recently about his time with as our music director. We asked him how he would like to be remembered:

I hope that I'm remembered by the chorus as foundational. When I took over the chorus, the budget was \$4,500 and when I left it was a half million. I was there for many of the chorus firsts. I'm hoping that I'm remembered for carrying us through a very difficult time in the gay community. . . And so I hope that when people look back that Robert Barney helped established visions for the future.

He went on to say that at the end:

I wanted to do it for one more concert because there was a part of me that I didn't want to let go of it. Even though I knew that the time had come for me to move on personally and professionally to move on, and it was the chorus' time to move on personally and professionally. I loved the chorus. . . . I never stopped loving the chorus. I loved everyone in the chorus, even when they caused me grief because I knew they did it because they care.

A six-month nationwide search for our new music director left us with three finalists. In the end, there was no doubt that Reuben M. Reynolds, III, was the best choice to lead us into the twenty-first century. Reuben has a rich history with both choral and instrumental music. In addition to bachelor degrees in economics and music, he has a Master of Music degree from Louisiana State University, and a doctorate in conducting from the University of Missouri at Kansas City Conservatory of Music. He has conducted orchestras around the world, including the Czech Republic and Russia. He was music director and conductor of the Philharmonia of Kansas City, and also led performances by the

Kansas City Civic Opera. For years he was music director of the Heartland Men's Chorus before coming to join us in Boston.

Because of previous commitments, Reuben was not able to lead us for the holiday concert in 1997. The chorus brought in Ellen Oak to be guest conductor for that concert. Ellen was the first, and so far only, woman to lead the chorus. She is overwhelmingly remembered by chorus members as a pure joy to work with.

Reuben's first concert with the chorus was the spring 1998 performance of *Naked Man*. Commissioned by the San Francisco Gay Men's chorus, *Naked Man* was created from interviews conducted with individual chorus members. This epic response to the AIDS epidemic premiered in July 1996, just as we were seeing the effects of antiretroviral drugs released the previous year. Over the next two years, more than thirty choruses around the globe, including the BGMC, performed *Naked Man* more than a hundred times. Parts of it are still performed by GALA choruses today.



Executive Director Steve Smith welcomes new Music Director Reuben Reynolds to the BGMC

In June 1998 the Pride performance of Cole Porter music, *Swellegant Ellegance*, saw the final appearance of John O'Neil and the Bay Statesmen. After eight years and two dozen concerts, the chorus was moving in a different artistic direction. 1998 also saw BGMC tenor Eric Helmuth become assistant accompanist for the chorus. The following year brought another exciting opportunity for the chorus. Members of the BGMC performed the world premiere of *With Voices Raised*. Commissioned

by the Boston Pops, the piece included orchestra, mixed chorus, and speakers. Chorus members joined the Pops, the Tanglewood Festival Chorus, the Boston Pops Gospel Choir to record the CD. They then joined the same group at the annual televised Fourth of July Boston Pops concert on the Esplanade. Joining them as a speaker was Senator Edward M. Kennedy who read the part of his late brother, President John F. Kennedy. It was the first time a gay chorus anywhere in the world had recorded with a major orchestra for a major label.

As the 1990s drew to a close, the chorus was in a much different place than it was at the beginning of the decade. The chorus experienced a schism that saw it lose many members, dropping the number to under 70 members. By December 1999 there were more than 170. The chorus had published two CDs of music under Robert Barney, and a third, *Oz And Beyond: The Music of Harold Arlen*, under Reuben Reynolds. The music staff had turned over entirely. Robert Barney and John O'Neil were gone. Fortunately, the incredibly talented Chad Weirick and LeWana Clark remained behind to work with our new music director to help him fulfill his artistic vision for the chorus. Most importantly, after years of singing at memorial services, the number of BGMC members and friends dying of AIDS finally dropped.

The 2000s

The new century started off with a bang for the chorus. The summer of 2000 would see the next GALA festival being held in San Jose, California. The chorus commissioned a piece from the noted composer David Conte and lyricist Nicholas Giardini to be performed at GALA. Giardini describes *Eos* as:

A reflection of who and where we are as a people, a vision of our future as well as a reflection upon time itself. It is filled with hope, dreams, ideals and the joy of simply being gay. It also addresses the devastating consequences of hate. Ultimately, it evokes the strength of our legacy and the universal power of love.

Eos premiered at Jordan Hall at the spring concert on March 25, 2000. Also on the program was an arrangement of Walt Whitman's *The Mystic Trumpeter* by assistant accompanist Eric Helmuth, as well as several other pieces. The pieces were well received by both the Boston and GALA audiences. The holiday concert that year, *Gloria!*, included two pieces with the chorus singing in Russian and more arrangements by Eric. The concert was recorded and released as the chorus' fourth CD. It went on to win a 2002 Outmusic Award.

The year 2001 was memorable for the chorus in more ways than one. The spring saw us do a special series of concerts. We joined with the New York City Gay Men's Chorus and the Gay Men's Chorus of Washington, D. C., to perform three concerts over two weekends; one in each city. It was a wonderful experience that forged many new friendships between members of the various choruses. For the opening number, the home chorus would be on stage while the other two were in the audience to start. The first weekend we were in Washington

to perform in Lisner Auditorium at George Washington University. The following weekend, everyone came to Boston to perform on Saturday at Symphony Hall. The large stage was filled to capacity with members of all three choruses for the finale. The next day we packed our cars and busses and journeyed down to New York City for the experience of a lifetime.



BGMC onstage at Carnegie Hall.

On Monday evening we had the distinct honor and pleasure to perform at Carnegie Hall. Each chorus would have their own rehearsal time before coming together to practice our joint songs. Backstage at Carnegie Hall is a labyrinthine maze of corridors and stairways as several buildings have now been combined in the complex. We waited in our green room until they called us. We moved through the maze, then stopped while waiting to enter. As we filed onto the stage, it was in a very jerky, stop-start manner. It wasn't until you got to the stage door that you understood what was happening. As each person stepped through the door onto the stage, it hit you like a wall. There you were on the same stage where the Beatles, Leonard Bernstein, Benny Goodman, Judy Garland, Liza Minelli, Rufus Wainwright, and so many more had performed. This flickered through your mind in an instant; just enough for a slight pause until the person behind you bumped into you, propelling you forward once again.

Those of us who started the concert in the balconies (with no railings) had quite the view. Chad recalled that while we were on lunch break, he just stayed on the stage and played the piano in the quiet, empty house. The house was packed for the concert. And for those who participated, it generated memories of a lifetime. Little did we know what the future held in store for all three cities, and the entire nation, just a few months later.

September 11, 2001, is a day that no one who lived through will ever forget. The planes took off from Boston, and crashed in New York City and Washington, D.C. This was in the days before Facebook, and even mobile phones were just starting to become popular; not everyone had one. Several member/partners of

members of the BGMC were flight attendants on the airlines involved. It would be days before we were certain of everyone's safety. It was even longer as we waited to hear about our friends in the other cities. Because of the flights originating at Logan, many of the dead were from Boston and the surrounding area. While we did not lose any BGMC members or partners, chorus members did have family and friends who were lost that day.

Michelle Chassé started working with us in 2002, choreographing dancers for our *Out at the Movies* concert. Trained at the Boston Ballet School and the School of American Ballet in New York City, she became resident choreographer and musical theater dance coordinator at her alma mater, The Boston Conservatory, in 2000. Today she is chair of musical theater dance at the school. In 2014 she won the ArtsImpulse Theater Award for best choreography for *On the Town* at the Conservatory.

In 2003, the chorus was the subject of a PBS documentary. *The Visionaries*, hosted by Sam Waterson, produces documentaries for PBS about non-profit organizations making change in the world. The documentary won a Telly award. In a decade we had gone from not allowing local television stations to record us for the evening news, to becoming the subject a documentary that would air nationwide.

The following year we started our youth outreach concert series. These concerts involve the chorus working with local schools to produce shows that will benefit schools and their gay/straight alliances. The first concert, at Belmont High School, was standing room only.

Now that AIDS deaths had reduced so dramatically, and anti-discrimination bills had passed in many states, the LGBTQ community had turned its eyes to marriage rights. At the end of 1999 the Vermont Supreme court ordered the legislature to grant equal marriage or an equivalent status to same-sex couples. The legislature chose to create civil unions, the first legal equivalent status in America.

In Massachusetts, Gay and Lesbian Advocates and Defenders (GLAD) and the Massachusetts Freedom to Marry Coalition were working hard to get equal marriage in place in Massachusetts. Mary Bonauto and GLAD filed suit in *Goodridge v. Department of Public Health* in 2001. Freedom to Marry worked to change the minds of the public and members of the legislature. Two of the seven plaintiff couples were longtime supporters of the chorus: David Wilson and his partner Robert Compton, and Michael Horgan and his partner Ed Balmelli. The case was heard in March 2002, and the court issued its ruling against the couples. GLAD immediately appealed to the Supreme Judicial Court, and argued the case on March 4, 2003. On November 18, 2003, summary judgement was granted to the defendants. We had won our case, but the battle was not yet over.

The SJC gave the state six months to prepare, ordering licenses to be issued beginning on May 17, 2004. The legislature queried the SJC, asking if they, like Vermont, could create a separate-but-equal civil union system. The SJC responded by saying that only marriage was allowed, as anything else was

discrimination. Anti-gay forces were working hard to get the legislature to block implementation of the decision while they marshalled forces to get an amendment to the Massachusetts Constitution passed. The BGMC sprang into action.

For years we and other choruses had been singing *Marry Us*, one of the movements from *Naked Man*. Composer Robert Seeley waived his royalties so we could create CDs of our version of the song and distribute them to the legislature. The cover read:

On Behalf of the 175 volunteer members of the Boston Gay Men's Chorus and our 10,000 annual supporters, please enjoy this complimentary single. This special disc was created to enhance understanding about the issue of gay marriage and was paid for by private funds.

Members of the chorus descended on the state house to distribute a copy of the CD to every member of both houses of the legislature on the day of the final vote. The building was crammed with people on both sides of the issue, but BGMC members were warmly received in most offices. As word got around the building about what was happening, many staff members were given strict instructions to let the senator/representative know as soon as the BGMC arrived, so that they could meet with them personally and accept the CD. We were later told that the gesture was indeed quite helpful in changing the minds of some members. Enough that opponents lost their battle.

On May 17, 2004, the first day that licenses were issued, the seven plaintiff couples all married. Plaintiffs David Wilson and Robert Compton married at Arlington Street Church, and members of the chorus were there to serenade them and start them on this new chapter in their lives. The BGMC was once more a part of making history with the image of the chorus surrounding the happy couple on the front page of *The New York Times*.

The following year, we would once again make history in a big way. In the summer of 2005, the Boston Gay Men's Chorus moved past our national boundaries and toured Europe. The first stop was Berlin. We had a joint concert with one of the gay men's choruses there. The next day we participated in the Christopher Street Day parade. The Stonewall Inn, where the modern LGBTQ civil rights movement began, was



The crowd at Berlin's Siegestsäule, stretching towards the Brandenburg Gate.

located on Christopher Street, and many places around the world still name their pride festivities after it.

The parade route was miles long, and we were unable to march the entire route because we were one of the performing groups singing for the crowds at the Sieggessäule. The crowd was immense (between 700,000 and 900,000 depending on the source). As we took to the stage, the crowd stretched as far as the eye could see up the mile-long road to the Brandenburg Gate. We performed several songs, but the most impactful was *The Day After That* from *Kiss of the Spider Woman*.

Someday we'll be free, I promise you we'll be free
If not tomorrow, then the day after that.
And the candles in our hands will illuminate this land
If not tomorrow, then the day after that.
And the world that gives us pain, and lives our lives with fear,
On the day after that, will disappear.
And the war we've fought to win, I promise you we will win.
If not tomorrow, then the day after that, or the day after that,
or the day after that, or the day after that.

The crowd was in tears, the chorus was in tears, there was not a dry eye to be seen anywhere. The Berlin Wall had fallen only fifteen years earlier, and many of the LGBTQ people in the audience had grown up under communist rule. As we left for Poland the next day, we little knew what lay in store for us.

Wroclaw is the third-largest city in Poland, a very Catholic nation and home of Pope John Paul II. We arrived there in the late afternoon and went to dinner on our own. Upon returning to the hotel, it was clear that there were police vans at either end of the driveway. There had been threats against us. The next day, instead of walking to the venue just blocks away, we were transported by bus, with armed policeman escorting us. We arrived to see police with semi-automatic rifles guarding our way, and more in the parking lot next door to support them if necessary. Sales of tickets were temporarily suspended as the protestors threatened to purchase them all to disrupt the performance.

After rehearsal, we were not allowed to leave the building. We found our way upstairs to a small snack bar, eating cakes and drinking tea while watching things unfold through the windows. A small group of anti-gay protestors were out front holding banners and chanting. Then we heard a loud noise and saw dozens more marching up the sidewalk to join them. A kind Polish woman who spoke English from the snack bar pointed to the initial group saying "Those people they do not like you so much." Even without speaking Polish, we figured that out from the vulgar symbols on the signs they held. She then pointed to the other group and said "Those people over there, they say that there is no room for hate in Poland. It is a lesson we have learned all too well. Everyone should be welcome here."

Organized by a political group, Demokracie, we ended up giving tickets to the group to come in and hear us sing. When the concert started with the Polish hymn *Gaudet Mater Polonia*, there was not a dry eye in the audience. The tour

ended with a concert in Prague to raise funds for equal marriage in the Czech Republic, but after Berlin and Poland it was slightly anticlimactic. The concerts were recorded live, and we released a CD of the music, *Live in Poland*, later that year. The orange color of the cover is a tribute to the Demokracie protestors, as it was their color.

Our spring 2006 concert was *Metamorphosis*. Joining us in this concert were the women of Boston women's chorus Voices Rising. The show benefited Parents, Families, and Friends of Lesbians and Gays (PFLAG) and the Gay, Lesbian, Straight Educators Network (GLSEN). The title and central piece, *Metamorphosis*, was commissioned and originally performed by the Twin Cities Gay Men's Chorus, it tells the story of a gay man from birth through childhood to adulthood. Some of Michelle's students from the Conservatory joined as a dance troupe. *Metamorphosis* has eleven movements. The finale, *I Can Fly*, celebrates with "no regrets, no goodbyes, finally I can fly" as the lead dancer "flew" up into the chorus, carried on their hands.



The following year, the chorus hit a major milestone: a quarter century of singing, dancing, and changing the world. In honor of this milestone, the anniversary concert returned the chorus to where our story began: the newly renovated Opera House. Joining us for this celebration was the noted Broadway singer Linda Eder. When Linda heard our Gershwin CD, *Here to Stay*, she agreed to sing with us.

Linda was one of the nicest and most charming guest artists we have performed with. She was late to rehearsal because she missed her train. Upon arriving, she apologized and told us the story of trying to navigate with the new GPS system she had been given, which ended with her getting stuck behind a truck and pulling into the parking lot just as the train was pulling out of the station. The concert went well, and she was, of course, well-received by the audience as

she performed. The program called for the concert to end with us singing three songs together: *Don't Rain on My Parade*, *Anthem*, and *I Am What I Am*.

After the final song, she spoke with the audience a bit more about what a pleasure it was to work with us, and how much she appreciated our singing. She then said that she wanted to do one more song with us. This was news to Reuben and the chorus, as no encore had been planned. She turned to us, pulled the microphone away, and said "Just follow me boys." She then broke into *Somewhere Over the Rainbow*, which she had heard on our *Oz and Beyond* CD. As we sang whatever note in the chord came to us, we produced a beautiful rendition of the song. Linda cut us off just before the end and belted the rest out solo in her beautiful voice. It was, without a doubt, one of the most amazing impromptu performances the chorus has ever done. After the curtain closed Linda remained by the stage door and gave hugs and thank yous to every member of the chorus as they went by. Truly a class act.

Our spring concert in 2008 saw us return to Symphony Hall for *Words & Music*, a concert about civil liberties and freedom of expression. Reuben told us about learning from his mother in childhood to study history because "it is only in our past that we find our future." Another pleasure of this concert was the return of Ellen Oak as guest conductor. The music included *Legacy* (from *Metamorphosis*), Gwyneth Walker's *The Tree of Peace*, *Michael's Letter to Mama*, and three of George Michael's songs: *Faith*, *A Different Corner*, and *Freedom 90*. The second act was the premier of *A Whitman Oratorio*, commissioned specifically for the BGMC. Reuben concluded his program message with "If history teaches us anything, it teaches us how easy it is to become complacent, to let someone else speak for us. I hope that tonight our music inspires you to sing and to dance, to laugh and to cry, but most of all, to go out and make your voice heard!"

The first decade of the twenty-first century was a rollercoaster up-and-down ride of highs and lows. From performing in Carnegie Hall to the tragedy of 9/11 in just a matter of months. Winning our hard-fought battle to become the first state in the union to win equal marriage. The European tour where we stood up to threats and became the first openly gay group to perform in Poland. And celebrating our milestone 25th anniversary. Membership continued to grow, with 219 members on the rolls in December 2009. During our first decades we had grown from a group effecting change locally and nationally. Now we were making an impact internationally.

The 2010s

In 2010, the chorus was once again honored by a major Boston cultural organization. The Museum of Fine Arts opened its first new wing in a century after a long construction project. The Art of the Americas contained four levels of American art from ancient to modern. And the museum wanted the BGMC to perform at the opening ceremonies to thank the major donors who had made that possible. The chorus performed John Bucchino's *Grateful* to the crowded audience in the main atrium.

Our holiday concert that year, *Joy!*, included a wide variety of music from traditional carols to *Shalom Santa*. Our guest artists were the Majestic Brass Quintet. The concert was taped live and released in 2011 as our eleventh, and final, CD.

The chorus was stable since Reuben joined us, but 2011 brought us another major change. After five years as a singer and sixteen years as executive director, Steve Smith departed for a position with a different kind of arts organization, the Revels. As our first executive director, Steve was responsible for much of the success the organization saw during his oversight. He worked with the board to solidify our financial footing, seeing us through some very dark and difficult times. The board itself had transitioned from being a working board to a managerial board, as more staff were brought in to handle the various functions of the organization. He managed our first international tour under incredibly difficult and unforeseen circumstances. Steve said it best in his final program letter for the *Joy!* concert:

I have been writing these welcome letters for sixteen years as the BGMC's Executive Director (48 program books, 48 letters!). It is with bitter-sweet emotions that I announce that I will be leaving the Chorus in February to take up a new leadership position with a local arts organization. This is an exciting opportunity for my own professional development, but it is certainly hard to step away from the BGMC – a group that has been my passion, my pride, and my family for so many years.

It has been equal parts fun, honor, and challenge to lead the growth of the Chorus from that of a struggling grassroots experiment to an established community institution. When I began in 1995, the BGMC's 60 singers were performing for 3,000 people a year. This year we're on target to reach 12,000 fans, friends, and students. More than anything, I am proud of helping to build the vision, strategy, and resources that have allowed Reuben and the members to make the BGMC the best gay chorus in the world. . . From the bottom of my heart, thank you for supporting the BGMC and for your personal support and friendship over the years. I am truly grateful.

Steve left incredibly large shoes to fill, and the process would not be easy or short. Administrative Manager Brian Griffin and General Manager Jared West kept things running smoothly for the chorus while the search began. John Strumwasser stepped in as acting Executive Director as we moved through the process of finding a permanent replacement for Steve. Candidates were interviewed and offered the position, but ended up going elsewhere.

Concert periods came and went. Our True Colors in March 2011; All You Need is Love: The Music of the Beatles in June; This Shining Night in December; Love's Voice in March 2012; and Get Ready for This: The Music of the 90s in June. Finally, in October 2012, our new executive director joined us.

Craig Coogan brought with him extensive experience in the gay choral movement. He was a founding board member and served for ten years as treasurer of Vox Femina in Los Angeles. He then served as executive director of One Voice Mixed Chorus in St. Paul, Minnesota.

He immediately started making changes, some easy and some challenging, to get us onto more stable footing after the difficult general economic times of the previous few years. He also worked to take advantage of new online media. CDs were expensive to produce, required carrying inventory, and were quickly being replaced by Apple's iTunes and other streaming services.

From the very beginning we have created audio recordings of our concerts for our archives. Now, in addition to those audio recordings, we have video recordings. We created a chorus YouTube channel (BGMCMC1982). Initially we used our video to create promotional pieces for our concerts. Then, instead of licensing works occasionally for CDs, we started licensing a number of the pieces performed at every concert and uploading videos of those performances to YouTube.

This has dramatically increased our exposure. Since starting the channel, our videos have received more than 2 million views. Many of these are from countries in Africa and Asia where being openly gay can be life-threatening.

The chorus continues building on our roots to forge new ground and create change in many ways. In 2014 we helped to raise \$25,000 to support the first LGBT mental health facility in Brattleboro, Vermont. In 2015 we became the first gay chorus in New England to perform at a gubernatorial inauguration, and the first in the nation to perform at the inaugural of a Republican governor.

After our European tour, we originally planned to do a tour every five years. Unfortunately the economic downturn in the years that followed made that extremely difficult, and we delayed our second tour. With the improved economy and back to having a permanent executive director, we started planning for another tour where we could help create change in the world.

In the summer of 2015, the Boston Gay Men's Chorus toured the Middle East, becoming the first openly gay group to perform in Turkey. We commissioned Joshua Shank to create a work for us. One movement was written prior to our departure. Members of the chorus were asked to complete the phrase "I was at peace when. . ." The responses were combined to create a work about peace that would not seem preachy. Joshua came with us on the tour to experience it with us. After his return he would finish the rest of the movements.



We started the tour in a kibbutz at Ein Gedi, near the Dead Sea. After a day playing in the sea, we returned to the kibbutz for our first performance. Everyone was very friendly and welcoming, and we even met some ex-pats from the states. The next day, after touring Masada, we travelled to Jerusalem. We toured the old city, seeing incredible sites such as the Church of the Holy Sepulchre and the Western Wall. That night we performed to a capacity crowd.

The next morning we were off to Tel Aviv and a few days of relaxing before performing. Our performance was in the courtyard of a performing arts complex. Originally told there would be a crowd of hundreds, we were somewhat disappointed to see only a couple dozen chairs set up in front of our stage. We rehearsed, then moved behind the buildings for a catered dinner. We changed into our costumes and got ready to walk around the building to the stage, prepared to give a great performance no matter how small the crowd was. As we turned the corner, we were shocked to see a crowd of thousands facing us. There was not a square inch of space left in the courtyard. It was an exciting, magical performance.

Now we were off to the airport to fly to Istanbul. The troubles started before we left Boston. Targeted by a leader trying to grab power and become a dictator, we lost our venue. A local university stepped in and provided us with an outdoor space that held twice as many people as our original venue. The first day, however, was dedicated to tourism. We arrived at the Hagia Sophia. Originally a Greek Orthodox Christian basilica and later a mosque, it is now a museum. As we waited outside to enter, our phones started buzzing with messages. On the other side of the world, the Supreme Court of the United States handed down its decision. Equal Marriage was now the law of the land. Being in a conservative nation, we were forced to be subdued in our reaction. The U.S. consul held a reception for us at his home that evening.



We performed in a beautiful outside venue at the university, surrounded by armed guards, bomb-sniffing dogs, airport-style metal detectors for the audience to pass through, and even security drones overhead. Another capacity crowd filled with singles and families, people of all ages and genders. We had them dancing in the aisles! And the U.S. consul joined us onstage to sing and perform the choreography to *Firework*.

The next day we were to march in the gay pride parade. Our presence had caused much more publicity than usual for the event. As we walked up to Taksim Square to join the march, we were stopped by police in riot gear. The federal government had caused the permit to gather to be withdrawn, and brought in police from around the country to enforce the order. We were told to return to our hotel or face arrest.

We returned to the hotel, where our translators explained to us more fully what was happening. We could not march or we would be arrested. It was not safe to be out and about at that time. Wearing our BGMC shirts, we were advised to change before leaving the hotel again. News reports were coming in. The police were using rubber bullets, tear gas, and water cannon on those who would not leave. Some of our members decided to change into casual clothes and explore. They reported seeing the gassing and water cannon. After the wonderful reception at our concert the night before, this drove home exactly how dangerous it was for LGBTQ people elsewhere in the world.

After returning home, Joshua Shank went to work on the rest of the movements. The final work, *capable of anything*, shared our stories of visiting the Dead Sea, getting the news of the SCOTUS decision, and the hate we faced in Istanbul. We premiered the piece at our spring concert in 2016. The performance include a multimedia presentation with interviews, and background images from the tour to illustrate our experiences.



The translator shares news reports with our tour agents, showing the water cannon and tear gassing of people in Taksim Square, just blocks from our hotel

That summer we brought the music we performed on the tour and the full version of *capable of anything*, to Denver for the GALA Festival. We were to perform in an unopposed, one-hour "breakfast slot" (i.e., 8 a.m.) at Boettcher Concert Hall. Wondering how many people would show up for such an early concert, we were pleasantly surprised to enter the stage and discover a capacity crowd of 2,300 people.. We took them on the emotional roller coaster we had been through, finishing to a thundering standing ovation when we finished. After wandering through the backstage maze to find our way out, we burst into the plaza to even more applause coming from every direction. It was an incredible end to a three-year process.

As part of our oral history project, we asked Reuben how he would like his time with the chorus to be remembered. He replied:

The boys had fun. I came into this organization, and if I had a goal early on it was like, accept yourself, have fun, be part of a family, make a change in the world, but stop being scared. There was a tightness at the beginning, they thought that it was a circus act coming to town

because we were so over the top, so unbelievable, so in your face, and we weren't scared of it at all. I would like my time to be remembered as a time when we took risk, when we took care of each other, when we got up on stage and did some crazy things that made people think in a different way. But most of all. . . the line in *Everything Possible*, it is about the love you leave behind when you're done. I hope that every single person in this chorus knows the love I have of the chorus, and of the individuals in it. That's why I'm still doing it. I can't not do it.

To say that Reuben has provided a fun experience would be an incredible understatement. Every rehearsal is filled with humor as well as hard work. Our concerts are memorable. Even years later we can recite and sing the lyrics from songs and tell stories of our incredible adventures. But the biggest measure of how much the individual members of the chorus enjoy the experience is simply the numbers. Of the members singing in the 35th Anniversary concert this June, 41% have been in the chorus for at least 5 years, and 35% have been a member for 10 years or more. If Reuben wants us to know how much he loves us, hopefully he knows how much we love him. He has taken us on more adventures than we could have imagined.

The diversity of members of the chorus has increased greatly during this decade. And this means diversity on many levels. There are a number of members for whom English is not their first language. Many were born in other countries. There are African-Americans, Latinos, Asian-Americans, and more. There are Atheists, Buddhists, Christians, Hindus, Muslims, and more. There are even some heterosexual men. Our ages span more than half a century, from early 20s to late 70s. And crossing all those boundaries are the increasing number of transgender individuals. Unlike other organizations in our community, accepting transgender individuals has never been a problem or question for us. Being able to sing when you show up to audition is the primary barrier to entry, nothing else.

The Future

After thirty-five years, what is next for this amazing group? Our anniversary concert this year brings us back to Symphony Hall. Our very special guest artist is Sutton Foster. It is certain to be an amazing show with a capacity crowd.

In the summer of 2018 we will continue our outreach to make change in the world by becoming the first openly gay chorus to tour South Africa. Our concert will benefit HIV/AIDS groups and LGBTQ support groups in the country. It is certain to be another life-changing experience.

We are on solid financial footing (although we can always use additional funds for more sequins and bugle beads!). Our YouTube channel viewership continues to increase. Many of our younger new members are now coming in never having seen us live, but having watched our performances online. Active membership is now 300.

The talented team of Reuben Reynolds and his husband Bill Casey continue to bring us incredible performances, whether our regular concerts, the Cabaret show, Provincetown Holly Folly performances, or outreach concerts. And Craig works to ensure that they have the necessary resources to make these performances happen. Our reputation is so good that guest artists love to come perform with us.

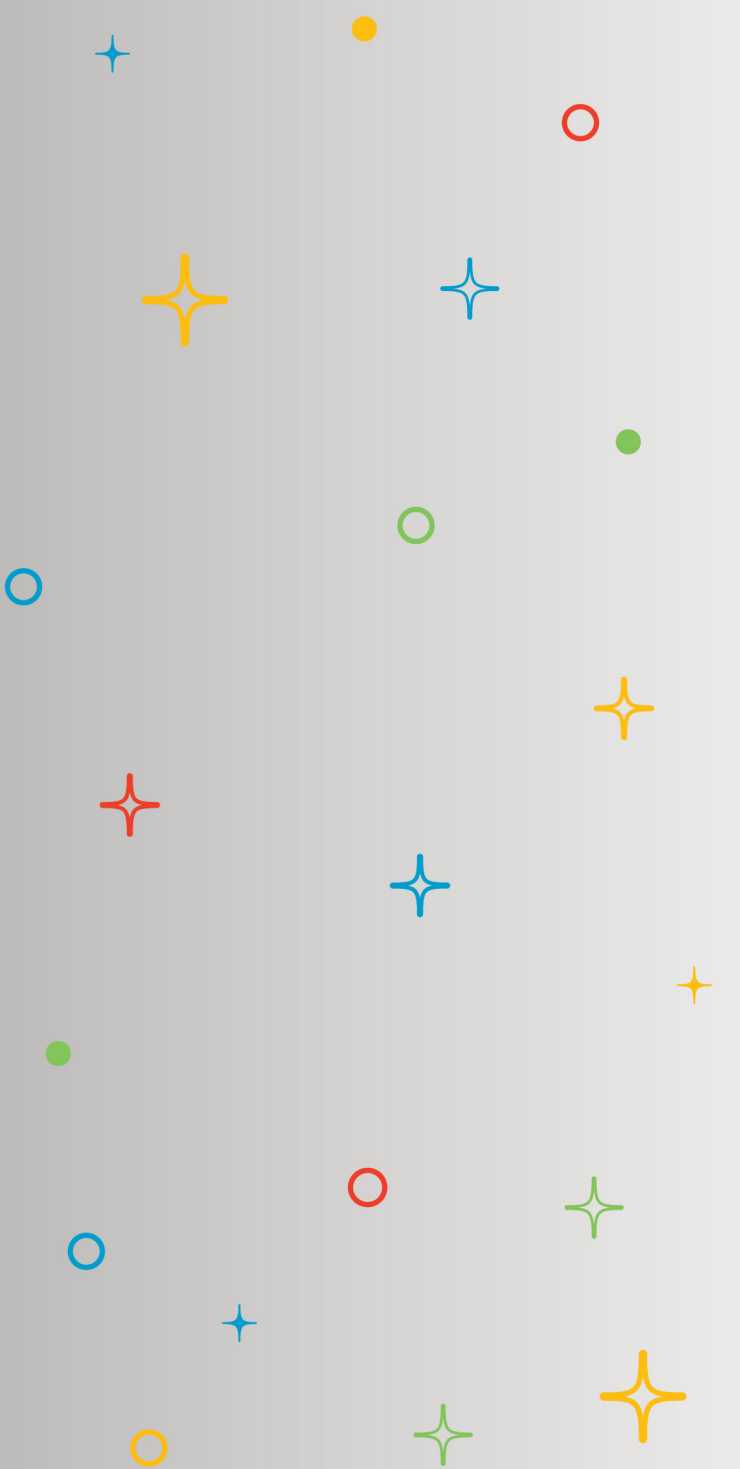
Those thirty men who first gathered on Warren Avenue in February 1982 could little have imagined the chorus of today. Anti-discrimination laws are in place in most states. Equal marriage is the law of the land. But we still have much work to do. Those who would discriminate against us continue to work hard to take our rights away, and we must be eternally vigilant.

The chorus is ten times the size of that first group that met. We represent more diverse backgrounds ethnically, religiously, and financially than we ever have before. Half the chorus of today was not yet born when those first rehearsals were held in 1982. Two members of that original group are still singing, and show no signs of stopping anytime soon.

Next year we will celebrate twenty years under the able baton of Reuben Reynolds. I'm certain he has more magic to show us — and our audiences. As long as there are gay men, there will be stories to tell of our lives and experiences.



MEMBER STORIES



Over the years almost 1,700 individuals have been members of the Boston Gay Men's Chorus. Every one of them has left their imprint on the chorus, and the chorus has left an impression on them. We asked current members of the chorus to share their stories with us. Presented below are a number of these narratives. They include tales of auditioning, performing with the chorus, what life was like before and after joining, memories of a lifetime, and more. The stories come from members who have been in the chorus since the very beginning, for only a few months, and everything in between. The stories are presented in alphabetical order by the surname of the member. In an interesting coincidence, the very first and the very last stories are from the two active members who have been in the chorus who have been singing since the very first rehearsal in 1982.

In June 1981, the San Francisco Gay Men's Chorus came to Boston on their groundbreaking national tour for a Lesbian and Gay Pride (that's what it was called back then) event at the Opera House. I went with several friends to see what it was about. They opened with *Behold Man*; it was a life-changing experience for me. When the concert was over, I said that if a gay chorus started in Boston, I wanted to be part of it.

Several months later, there was an ad in the gay newspapers about starting a gay chorus that was open to both men and women. I was thrilled and showed up for the first rehearsal, there were no auditions, we just showed up and were part of the chorus. There were about 40 - 50 men and a couple of women. After a few weeks, the women realized that no more women were joining. Unfortunately, back then gay men and lesbians didn't mix for the most part, so the women gracefully bowed out and the Boston Gay Men's Chorus was born.



Rehearsals were fun and I was learning so much about music that I wasn't familiar with. I never thought that I would be learning to sing a song in German or songs like *The Pilgrim's Chorus* from *Tannhäuser*, *I Sing the Body Electric* from the movie *Fame* or *Summertime* from *Porgy & Bess*. It was all so new and exciting!

Our first concert was going to be held at Arlington Street Church the day after the 1982 Pride parade. At that time, I was the president of the Pride committee as well as the parade coordinator, so I made sure that the chorus had a prominent spot in the parade and our first performance would be at the Pride rally at the bandstand on the Boston Common. It would be great way for us to promote our

concert the next day. We were all a bit nervous, some of the guys were not completely out, but there we were ready to perform. We got our first standing ovation!

The next day, we gathered at Arlington Street Church. We didn't know how many people we would be singing to. We sold some tickets to family and friends, but that wasn't going to fill the church. As we were warming up and getting ready to begin the concert, we were told that we had to wait because there was a line down Arlington Street that turned onto Newbury Street. When we finally walked out, we were greeted with thunderous applause and we saw that the church was completely filled; there wasn't an empty seat and people were standing in the back.

I was lucky that I had a very supportive family and they were all there in the audience. This was the first time that they saw me as an open and proud gay man. I could see my mother sitting there, surrounded by all these gay men and she saw the support they had for what we were doing and after the concert she told me that she now knew that I was going to be OK. That was one of the most powerful moments in my life.

With the success of our first concert, we quickly began to rehearse for our next concert and we realized that we needed to be a more organized group. We elected a board of directors (I was lucky to be on the first five boards), we created our by-laws, we elected an artistic committee to help the music director with musical selections and we were on our way!

Being a graphic designer, I was happy to design the chorus' early posters, ads, and program books to help give the chorus a polished professional look. It was fun organizing photo shoots of the guys, though some members were not comfortable being in photos that would be used on posters or in ads because they weren't out to everyone in their lives, both personal and professional. Remember, this was the early 80s.

There were a few growing pains along the way. There were different opinions within the membership about who our music director should be and what type of music should we be singing (only classical music, pop songs, Broadway show tunes, or a mix of all kinds of music). Rehearsals sometime got tense because of this and some members wouldn't talk to other members. Being on the board, this was very disturbing for me as well as for the other board members. We finally decided that we were going to have a mix of a Pop, Broadway and Classical repertoire. Some of the guys that wanted to perform classical music decided that the chorus wasn't offering them what they wanted, so they left the chorus and created Coro Allegro.

After a few years of performing only in Boston, we decided to begin singing outside of the Boston area, which opened us up to singing to people that didn't know who we were or perhaps it was the first time they saw openly gay men. At one point we decided to do a northern New England tour, doing concerts in Vermont, New Hampshire and Maine. We first went to St. Johnsbury, Vermont, to do a benefit concert for a local AIDS group, at a Unitarian church. Some people in the community were not happy about having a gay chorus performing in

their town and in a church, no less. We were told that there were many letters to the editor complaining about our concert and there was even an ad in the local newspaper denouncing us. While we were warming up in the church, a demonstration was taking place in front of the church. The committee that was hosting us was very concerned for our safety and didn't want us to go outside, but we were not going to be intimidated, so after we changed into our tuxes, we went outside to see what was going on. There was a small group, mostly from some of the local churches carrying the usual "It's Adam and Eve NOT Adam and Steve" signs. My favorite was a sign that said "Sodomy is an Abomination" but he spelt Sodomy wrong. Thinking this was kind of funny, we began to take pictures with the protesters behind us, they quickly lost any power they thought they had. The show was sold out and we heard that many of the people in the audience were originally not planning on going to the show but when they heard about the controversy, they were bothered by what was happening in their town, so they came to the concert to support us and the AIDS group. We began to see the strength the chorus had by just being who we were.

It took awhile for AIDS to begin to affect our members and when our chorus brothers began getting sick and died, we were there for them. During this very sad time, we sang at more memorials than we could have imagined, many times, several in one month. We began to have a different purpose with our music.

At this difficult time, during one of our holiday concerts, we had a party theme for our second half, where I played the party's host; I was dressed in a silver metallic tux jacket, a feather boa and red pumps, to introduce the songs. The day after the concert, I went to a hospital to visit one of the dearest people in my life, who was very sick with AIDS; the concert seemed like a distant memory. I got off the elevator with a man dressed in scrubs, as we parted, he turned to me and said "I loved the feathers and the pumps." I laughed and thanked him; I really needed that unexpected smile.

There are so many other stories I could tell about the wonderful friends I've made in the chorus, our outreach concerts in towns across the state, joint concerts with other gay choruses around the country, our trips throughout the U.S.A. and Canada for GALA festivals, or our European and Middle East tours, I'll leave that for others to tell. But I guess my most important story is how for more than half my life, the chorus has inspired, amused, amazed and transformed me in ways I never thought possible. I'm so proud of the chorus and so thankful that I went to that first rehearsal.

Jim Anderson, Baritone
Joined February 1982 (original member)



Tyler Brewer (left) and Izzy Berdan (right) in Istanbul, Turkey, as we were turned back by riot police from participating in the parade.

In Istanbul, we had experienced some of the most welcoming people we could imagine, seen some of the most beautiful structures devoted to peace and love, enjoyed a multitude of natural wonders of the world, and now I stand face to face with a wall of men wearing riot gear telling me I have to turn back and return to my hotel or I will be arrested. The spokesman's English was poor but his intent was direct. Our interpreters were doing their best to translate for us but it was clear we were not going to be able to pass this barricade to meet in the square and participate in the gay pride parade in Istanbul.

I stood there with my floral headdress, gem encrusted necklace, and red flag blowing in the wind unable to move. One of the main reasons I traveled across the world was to march alongside my brothers and sisters publicly in this city with so much opposition. My body began to tighten up as I had flashbacks of childhood trauma and a later episode where I ended up in the hospital after being beaten up by four guys in Boston.

Eventually I made my way back to our hotel front steps, where I found myself in the arms of friends crying. The only thing I could think to do was to start singing

Everything Possible, which gave me the strength I needed to move forward. I ran upstairs, changed clothes, then made my way back out into the square.

Through texts and Twitter, we were able to find out where people were gathering to watch the city's plan to physically disperse all the civilians who came out to participate and watch the parade unfolding. We hung out in the main park area watching peoples' videos of water canon attacks and tear gassing seconds after they took place only a block from where we were standing. After about an hour we started to head to one of the gathering locations.

People were covering their mouths and coughing up and down the main drag, which now sparkled with a fresh layer of water in the sunlight. They still carried their pride flags out while holding hands and finding other people to stand next to. Groups of officers would jog together when they received a new location to target.

I could feel my throat begin to get scratchy due to all the tear gas still looming in the air. We popped into a restaurant for dinner as by now our appetites had begun to return. By the end of the meal the moon and stars had come out. The street was filled with hordes of people acting normally and the bustling city had returned to its day-to-day operations.

I was dumbfounded by this transformation in just a matter of hours. A local friend took me to a roof bar where there were beds looking out into the night sky. He told me his story and how nothing there is as straightforward as we wished it to be. I can't wait to go back.

Izzy Berdan, Baritone
Joined September 2001

I was a big fan of the chorus before I decided to join. It was during one of the shows that Reuben announced auditions and I immediately signed up. I failed on my first attempt and I was truly heartbroken. I didn't know the lyrics to *My Country 'tis of Thee*, not to mention reading music! But I knew that I had a good voice so I emailed back and asked for another audition. I practiced on my own, learned those lyrics and I made it the second time.

It was absolutely the best decision I made in 2015. I've found friends, community, and joy. Today, I have special guests in the audience. My mother is visiting and hearing me sing for the first time. She sits with my boyfriend who is meeting her for the first time this weekend. To have this moment, to celebrate the BGMC's 35th anniversary with family is an absolute joy. Mom, thank you for instilling in me love for the arts. This is for you.

Michael Cabrera, Tenor II
Joined September 2015

BGMC, for me, has been a series of life changing events. In so many ways, my membership in the BGMC has helped me grow not only musically, but as a person.

When my dad died in 2003, I took stock of my own life. Back in high school I'd promised myself to do something "real" with music. At 43 years of age, I'd still not kept that promise. I'd always loved music. I can sing songs we sang in first grade music class. Learning to play or joining a group always got dropped, eclipsed by other priorities. The call to music was always there, but drowned out by other aspects of life.

Resolved to try again, at that year's week-long annual gay naturist retreat, I joined their chorus. As someone who normally needs to be blasted out of bed in the morning, finding myself showing up early to 9AM rehearsals seemed significant. Performing in my first-ever chorus went well, and I returned home resolved to join, "some kind of chorus."

One friend suggested a local barbershop chorus. Another friend suggested Sacred Harp. A friend at Gay Country Dancing who was also in the BGMC told me of an upcoming BGMC open rehearsal. He encouraged me to go, and to audition. He assured me that the audition was no big thing that I would easily pass. At that rehearsal, I was paired with someone I'd known a while ago, but lost contact with. It was nice to sit next to a familiar face. The practice was for the Elton John and Queen concert. Very early in the evening, I felt so at home that I said to myself, "Even if I don't pass the audition, you guys are NOT going to get rid of me. I'm home!"

I went to the BGMC audition having never studied a musical instrument and having never sung in a chorus except for the week-long experience earlier in the summer. Even without much formal musical experience, it turns out I'm very good at "listen and repeat." I was happy to discover that I passed and was in.

One of the ways BGMC has turned out to be life changing for me was by providing practice at getting myself outside my comfort zone. Today I'm a lot more comfortable within myself because in many little ways, I took time to feel my performance anxiety, and work through it. Music and performance turned out to be a very helpful push and pull between challenge and reward. The challenges: committing to coming every Wednesday, getting there for the 9AM starts of retreats, learning the music, and my fear of making a mistake on stage. The rewards: sharing music on stage with new friends, helping an audience experience beautiful feelings, moving the world a teeny bit more in a tolerant direction, discovering new feelings within myself with the help of a song.

My Chorus Buddy helped me get over my anxiety socializing with and traveling with the Chorus. It was a happy and important surprise to find friendliness and support from my Chorus Buddy, and from Chorus members in general. For my first several years in the BGMC, every concert and many little Chorus events felt life changing. At my first rehearsal as a member, having Everything Possible sung to me, I cried, because it was a song no one sang to me until that day. At the first

Holiday concert, my feeling that “Christmas music is just too simple and not worth dealing with,” was blown away when we sang Benjamin Brittan’s beautiful *Ceremony of Carols*.

When we did outreach to Belmont High School, singing with their Honors Chorus, was a big deal for me. When I was in High School, homosexuality was “the love that dare not speak its name.” Connecting with the sources of what I sing is important to me. I felt a strong and important connection build to the song *Everything Possible* when I sang with the chorus at the home church of the song’s composer, Fred Small.

I credit BGMC with giving me my “Perfect Moment” in life. At 2004 GALA, I saw *Metamorphosis* performed by the Twin Cities Gay Men’s Chorus. I fell in love with the piece, and was delighted to learn BGMC would perform it. When we sang *Metamorphosis*, I’d not yet found my life partner, and my father was gone before I joined the chorus. But I put myself in the place of the son on stage, and began to sing, “Now at last, I can fly . . .”

Looking back on the thirteen seasons, going on fourteen that I have been in the Chorus, I discover that I’ve only ever missed a single regular concert stage performance. It was the last performance of a Holiday concert when I had the flu so bad I couldn’t get out of bed. My performance face is no longer “deer in the headlights,” because I’m finally comfortable within myself on stage. I’m living the song, instead of the fear of screwing up.

The BGMC let me in when I sight read at the level of a first grader, guided me through an evolution in my vocal performance and my practice discipline. It gave me the opportunity to travel to far-away lands, meet interesting people, and touch their hearts with a message of love. When I got laid off from work and took three years to get a new full-time job, the chorus helped keep me sane and growing as a person.

I can’t imagine life without the BGMC.

William Cattey, Tenor II
Joined September 2003

The Twenty-Seven-Year Weekend

1990s

I represented Buffalo, New York, at the Seattle GALA Festival in 1989 and was housed on the same floor as the Boston Gay Men’s Chorus. John Bryant invited me to the Boston/Seattle joint concert in Boston in 1990. I crashed the welcome party – the Bostonians thought I was from Seattle and the Seattleites thought I was from Boston. I auditioned for the BGMC the next day. What started as a weekend visit lasted for 27 years.

The BGMC gave me my first 100 introductions and at least two dozen ‘dates’ with Bostonians. Alex Baker was my buddy. John Strumwasser got me my first

job. Mark Wayne was an early friend. Denis Reidy became my best friend.

I joined the executive board, and as personnel director I recommended the creation of a 5th Section, recruiting Michael Tobey as its first member. I oversaw the process to hire the chorus' administrative manager Anne Vivian. I took over the newsletter from the retiring Miss Melody Noteand renamed it The Rag. I developed the first Chorus website.

I went to the first Provincetown Holly Folly and have gone nearly every winter since. Every summer Bill Williamson threw a chorus pool party. We toured Northern New England to protests and controversy. We toured to Washington, D.C., and San Francisco. I went to the GALA Festivals in Denver and Tampa.



Tom Choinski and husband Steve Jewett attending the annual Crescendo fundraising event in 2016.

Mark Wayne died. John Bryant died. Many others died and I'm ashamed I cannot remember their full names. Everette [Brewer]. That guy who wore a wedding dress [Daniel-John Aylward]. Denis Reidy moved away. I bought a set of paintings from Mickey Kasper. After singing at Mickey's funeral nobody wanted to be alone, so we all headed to my apartment where Lewis Day was hosting the 'Welcome New Members!' party.

Steve Smith became my roommate and the next executive director. When he broke his leg my apartment became the BGMC Office. Daryl Bichel handed the Piano keys to Chad Weirick. Robert Barney handed the baton to Ellen Oak who handed it to Reuben Reynolds.

I proposed we hold our next October retreat in Ogunquit. Some wallflower named Steve Jewett joined the chorus.

2000s

Michael Toby's husband died. Cliff Richard's husband Gerry [Dagesse] died. Yet many others managed to live. We stopped singing at funerals and started to sing at weddings, starting with the very first same-sex marriage, covered on all networks.

I married that wallflower Steve on the Holly Folly stage, with the Chorus in attendance. Nothing went to script and everyone cried.

The Chorus returned to Washington, D.C. We sang at Carnegie Hall in New York City. I went to the GALA Festivals at San Jose, Montreal, Miami, and Denver for

the second time. We toured Eastern Europe to protests and controversy. I was assigned new members to mentor as buddies: Bill Spera, Joel Nosek, and Eric Martelini.

2010s

Bill Casey saw my newsletter writing and felt compelled to point out every instance he thought it was hilarious. My first writing assignment: compose lyrics for a Gilbert & Sullivan parody to fill the entire second act of a concert. This led to parodies of the musical *Mama Mia*, *Dr Seuss*, *Beatlemania*, and two decades of corny dialogue. Joining Bill's cabaret as a comedy writer I quickly evolved into a multi-media producer. Reuben asked me to apply my video techniques to mainstage productions. We produced a silent movie starring singing monks.

I sang *Betelehemu* for the fourth time. I am currently on my second tuxedo, seventh tux shirt, lost much of my hair, and have gained an unwanted 25 pounds.

We toured the Middle East to protests and controversy, while same-sex marriage was upheld by the Supreme Court. The following year I was asked to perform a year-long video project to cover the March Concert (*Twitterleider*), the Cabaret (*I Lost It at The Movies*) and my third Denver GALA Festival. I produced visuals for 55 musical numbers in the span of 75 days.

The ultimate concert of my career was at 9 a.m. on July 4, 2016, in front of 2,300 of my GALA peers. I didn't sing a note. For one hour. I presented a multimedia experience reflecting on our Middle East Tour and the backdrop of a tumultuous year in Civil Rights and politics. Everything went to script, and everyone cried.

2017

Bill Casey came to my house, and claimed Reuben had a "five-year plan" for me. I told him Steve had accepted a job in Saint Louis and we were moving by the end of the summer. We designed our last Cabaret together, going out with a bang. Everything went to script and I cried. With my last concert ahead of me, my 27-year weekend has come to a close.

"May the only measure of your words and your deeds be the love you leave behind when you're done."

See you all in 2018, in South Africa.

Thomas J. Choinski, Tenor II
Joined March 1990

Growing up gay in the south was damn near impossible. I was bullied on an hourly basis for other's fears that I might be one of "the gays." My interests all skewed toward the feminine side of the gender spectrum, fueling everyone's beliefs that I was different and wrong. My own family decided they would rather have a son who did drugs, drank, and smoked than have a son who was gay. All

of this resulted in a hardened heart and a deep mistrust of the world. Thankfully, I had music as my outlet. I excelled at it and thought I wanted to teach music for a career, shortly before realizing I can't stand to be around children and teachers don't make nearly enough money for what they put up with. Due to this change in career plans, I stepped away from the world of music through my undergraduate and graduate years. My first job in Savannah didn't allow me a safe place to return to the music fold, so for seven long years, I went without.

It wasn't until I made my move to Boston that I finally felt comfortable enough with myself and my surroundings to join a chorus, and I chose the BGMC. A new colleague of mine had mentioned its existence, and it sounded like a wonderful way to meet new people with similar interests in a comfortable, welcoming environment. It turned out to be so much more.



My first few rehearsals were terrifying. I didn't know anyone, and I still continued to surround myself with a prickly armor that kept out anyone who got too close. At first, people mostly avoided me: the sour-faced new kid with a chip on his shoulder heavy enough to break his back. But one person ignored it all. Each Wednesday night, he'd come in and greet me with a smile, asking me how I was doing. My walls would immediately shoot up and I'd respond with a snarl and a snarky comment. After about the third week of this usual song and dance, the man's face quickly changed and he said something to me I will never forget: "That bitter queen schtick gets old real quick, darlin'. Nobody like a bitter queen."

I was immediately embarrassed. Probably a little upset in the moment, but after letting that statement soak in, I realized he was right. I had to start making changes. No one surrounds themselves with negative people. And while my walls are still up, they're slowly coming down (with help from therapy and continued immersion in music). I'm learning more and more than not everyone out there is hell bent on causing me emotional harm. I'm allowed to be soft with people. I can let them in.

I owe so much to this chorus. Over the past six years, it has helped me grow and develop not only as a singer, but as a human being. It's through the chorus I met the love of my life. I believe in myself more. I love myself more. I am so appreciative of everything this chorus and family have given me. I'm finally home.

*Curtis Creekmore, Baritone
Joined September 2011*

1999 was a year of big changes in my life. We were expecting a new century. I was expecting to rebuild a new life in a completely different country. To live outside of my native Brasil was not a new thing for me. My post-graduate studies in theology and history took me to South Africa where I lived for four years. After that, I spent some time in Europe and ended up in Oslo, Norway, where I had to decide what to do with my life. Actually I had to face the fact that my life need to be rebuilt. It was all different now, I was finally out to my family, my friends, my church and to my world. Scary times in the midst of hope. The institutions I used to work for and where my career was supposed to blossom, did not like the new me; did not approve of the true me. The plan was to take some time out and rethink everything. A safe place with friends opened up in Boston for me to go through this process. To mourn the old and to cherish the new.

The new country and city proved to be a challenge. Everything was strange and the intense February cold did not help much. Days and months passed by and things went from chaos to normalcy. One day in August, while doing one of my endless "thinking while walking through the city," I found a single page of a newspaper with an announcement for auditions for the Boston Gay Men's Chorus with a number to call if interested. Singing in choirs was part of my life since I was about 8 years old and, if I am out and proud (albeit confused) why not be out front and center on a stage? I noticed that the audition had already passed, but I called the chorus office nevertheless. I was happy to hear that I could have an "special audition" the following Wednesday, right before rehearsal. I was so happy and maybe uncontrollably nervous from the day I called to the day of the audition.

Audition day: smiling and helpful people. First, a written music test. Simple, nothing complicated, at least not for me. I knew basically everything on that piece of paper, but left several questions in blank and got even more nervous because of this. I knew those questions, but had to leave it blank. Someone guided me to enter a room and there stood a piano and Rueben, the director of the chorus. He smiled and asked to see the papers I had in my hand, the written I had just finished. He noticed I had not answered some of the questions. I told him why I had left those ones unanswered: "I can guarantee you that I know all the answers, but I do not know the names of those musical notes in English. I can answer you in Portuguese if you want. He had a good laugh and told me not to worry. I was relieved and ready for the vocal audition. After that I was immediately accepted as a member of the Boston Gay Men's Chorus as a second Tenor.

I like to think how much the Chorus gave me support and a base for me to reconstruct my new life in a new country. Things were starting to work on my project of rebuilding my life, and on top of it all and despite of everything and anything, I was making friends, laughing and singing. After eighteen years, I am glad I took the decision to join the Chorus, otherwise:

"I would have missed so many travels and adventures . . . so many friends . . . not to mention "the joy of living in authenticity . . . I would have missed the chance to sing out like this with people I love beside me." The chorus is one of

the more visible symbols of my coming out and I can tell you, it helped my life to get better; much, much better!

Alverson de Souza, Tenor II
Joined September 1999

I moved to Boston in 1992. Coming from a very musical family, I was thrilled at the wonderful musical life of the city. Especially moving for me was the chance to hear LGBT choruses singing about “our” lives. I had only recently come out, so it was very empowering to hear those concerts. I believe it was in 1999 when it suddenly dawned on me that I could sing with one of those groups myself. But which one? I had always sung in mixed choruses of men and women, so Coro Allegro seemed like a good fit. But their music seemed awfully serious and intimidating.

The Boston Gay Men’s Chorus, on the other hand, seemed to sing a broader range of music that was more fun. So, I got up my courage to audition and was thrilled to be admitted to the ranks. As a special bonus, my first concert would be a holiday concert. I had always loved Christmas specials, and now I was going to be in one!

Well I guess wasn’t too observant, but I had never noticed when attending BGMC concerts that the singers weren’t using music. So you can guess at my shock when I attended my first meeting and realized I would have to memorize a whole concert’s worth of music. Not only that, but this was the Gloria concert in which we had songs in Russian, German, Hebrew and Latin! I was sure I would never be able to master all that memorization, but my fellow basses were very encouraging and once I heard the Rachmaninoff, I was hooked. Well sure enough, just as my new friends had predicted, by the time of the concerts, I was ready. I still get a chill remembering what it was like to sing that beautiful music. I am also glad the music of my first concert was so difficult. Now, no matter what we attempt, I am sure I can pull it off.

Being a part of BGMC has been so important in helping me grow, both as a musician and as a gay man. The friendships I have made in the chorus have been so helpful to me as I have worked through changes in my life. I guess you could say that the chorus helped me find my own song in my heart.

Ross Dekle, Bass
Joined September 2000

I joined the BGMC in September 2000 after moving to Boston from central Pennsylvania. It was a means of making inroads to the Boston LGBTQ community and to continue my interest in music, having sung in both church and college choirs.

At the time I never would have guessed that seventeen years later I'd still be in the chorus, or that I'd be a member of the Board - but here I am! What an amazing experience it has been. I've made countless friendships with my fellow chorines and the chorus did indeed become an extended family!

My first concert was our holiday show *Gloria!* in December 2000. To say that I was a little intimidated by the music was an understatement . . . "wait, you mean we have to sing Russian AND Hebrew AND have the entire program memorized??"

Since that time, thanks in part to Reuben and Bill's tutelage, memorization is not a concern and I've become a much better musician - it's all about the blend, singing as one combined voice . . . not as an individual.

My favorite part of the rehearsal period is when we're just a few weeks out from the performance and we finally start rehearsing with the musicians and dancers. It's the first time we get to truly experience Reuben's full vision for the program and it always, always blows me away at how it all comes together and to see how every little detail is so purposeful.

But the absolute best moment is when we finally take the stage after months of rehearsal to sing for the audience, until that point, we're just 175 or so guys singing in a church hall, but when we take the stage it's always a transcendent experience—even after 17 years.

I am humbled and blessed to be a member of the incredible organization that is The Boston Gay Men's Chorus! Thanks for the love.

Jeffrey Fatchaline, Baritone
Joined September 2000

Little did I know how my life would change when I joined the Boston Gay Men's Chorus in January of 1983. At the time I was working in an ad agency surrounded by creative people who would end up donating hours and hours of their time and talents to help the chorus develop a professional image of itself in the Boston media market. I immediately volunteered to help market and produce concerts and stayed in that role for ten years. I made so many friends, I barely had time to do anything else but invest in the mission and growth of the chorus. I was so committed to the mission of the Chorus – to stamp out hatred and homophobia through art and to celebrate who we are as gay men: creative, funny, inspiring, strong, keepers of the light.

During those ten years, people around me started to get sick. It was heartbreaking and difficult, but I was anchored by an unshakeable spirituality that helped me weather those incredibly difficult times. One of my closest friends in the Chorus, Joe Molloy, helped me learn about who I really was – a healer and a leader. Of all the people in the chorus, I think Joe had the most profound impact on me. He helped me to see the best in myself, as he did with many people. I

only knew him for two years before he died in July of 1987. But our relationship has been everlasting. I was at Beth Israel hospital with a group of other chorus members, standing vigil, hoping that he would somehow miraculously survive. But that was not to be. There were no medications at that time. The tide did not start to turn until 1996 when, with the advent of new medications, more people were surviving, and ultimately thriving, with HIV. But we lost many wonderful, dedicated, gentle and passionate men in those early years.



Memorial Service for Joe Molloy, the first BGMC member to die of AIDS.

By 1991, I grew tired of working in advertising and realized I had a greater purpose because of my experience in the BGMC. I studied psychology as an undergraduate and thought I would immediately go to graduate school after that. But I got busy with life and put that on hold. But it nagged and nagged at me. I knew I was not on the right track, but going back to get a Ph.D. was a huge commitment and it was not an easy decision. One day it hit me like a brick wall and I knew I had to do it. It was clear to me that I had a bigger purpose and that meant getting the credential to do what I was meant to do.

I have dedicated my life to helping GLBT people lead happy, healthy, connected, loving, fulfilling lives. So many of us came from families that were not supportive, or worse, openly hostile or rejecting. The pain inflicted on GLBT people is legion and we so need to stick together to support each other in our healing. We need to learn to love ourselves and each other, to celebrate and stand up and share our stories so that others can have something to look to, "to learn how to be" [from *Children Will Listen*]. To me the BGMC is the cornerstone of that work. My life's work.

*Joel Friedman, Bass
Joined January 1983*

I moved to Boston in 2015, fresh out of college. I came out as a transgender man in college; however upon moving to Boston, I was separated from my college town's queer community. I looked for any way I could simultaneously affirm my gender identity, make friends, and do what I love; so with some trepidation, I decided to audition for the BGMC. The mainstream gay community has not often been kind to transgender people, so I was nervous going into my audition. I got to Emmanuel, and was immediately welcomed by multiple members of the BGMC.

"Are you here to audition?" they asked.

"Yes! If you'll have me!" I replied.

"Why wouldn't we let you sing?"

I said, with some hesitancy, "Well, I'm transgender. I don't know what rules there are."

The members around me stopped what they were doing with horrified looks on their faces. One member spoke up and said, "Honey, why wouldn't we want you here? You're a man. You can sing in the Boston Gay Men's Chorus. It's as simple as that."

My first rehearsal was more of the same – widespread acceptance, validation, and community. I found a place and was so grateful to be a part of such an incredible group of people. The BGMC community became an oasis in the middle of a desert. Knowing that during the AIDS crisis the BGMC provided a family for gay men who had been rejected by society, brought me hope that it could do the same for me and for the transgender community as well.

After years of waiting, my time finally came for a consult for medical gender transition during my second season. I came out of that appointment gleaming with the knowledge that I have a date where my life can begin again – I can finally see the light at the end of the tunnel. I walked out of that appointment with a rehearsal tape for the *Circle of Life* concert blasting through my headphones on repeat the song *On Top of the World*. The words of each of the members of the BGMC echoed in my ears,

Waitin on this for a while now,
Paying my dues to the dirt.
I've been waitin to smile, 'ay!
Been holding it for a while, 'ay!
Take you with me if I can,
Been dreaming of this since a child.
I'm on top of the world.

I had multiple friends from the BGMC help me through surgery, especially when I was going stir crazy and needed to be with my BGMC family.

From singing *A Prayer for Peace* and *You'll Never Walk Alone* at a vigil for the people who were murdered at the Pulse shooting in Orlando, to being the first Gay Men's Chorus to tell our story at a Catholic college, to proclaiming after the 2016 presidential election out of deep harmony into one unified voice "Peace is not dead, nor doth it sleep. The wrong shall fail, the right prevail, with peace on earth and good will to all," the BGMC has been there to uplift members of our community for decades, and to provide all who listen to our music, hope. It is such an honor to be a part of it.

Garrett Garborcauskas, Tenor II
Joined September 2015

This was my first concert cycle in the chorus, so I wanted to try everything. I went to Holly Folly to perform in Provincetown. It was my first time there, and, as someone raised in suburban New Jersey, it was unique to me. I had been to Ogunquit with the chorus, but Provincetown was something else. Everything was gay – the people, the shops & restaurants, the culture. I think that was the first time I felt connected to the history of what it meant to be a gay man.

I performed in Holly Folly, my first performance with the chorus. Aside from the jitters, I think it went pretty well. And so I went with my friends to the post-show gathering. I'm talking to people, making new friends, taking in all the positivity. That is, until this man I had never seen before saunters on up to me, obviously drunk. And he starts to make advances, aggressively. Now, I was 19, and this had never happened to me before, and I didn't know what to do. I try to shoo him away, but he starts touching me. All the alarms in my head start going off, but he was a foot taller than me and I was literally backed into a corner.

I suppose someone in the chorus saw that I was in distress, because Reuben, the man himself, came into the room and kicked this guy right out. And once he was gone, Reuben came to make sure I was okay, and he told me about the community of the chorus. I was a new member, but that didn't matter, I was a part of this group of gay men from myriad backgrounds and experiences, and they came to help me when I didn't know how to help myself. I'll always be grateful for that.

Sean Hennessy, Bass
Joined September 2015

Back in 1989, I had just ended a 3 year relationship. While it was not a bad breakup, it left me alone and without many friends that I had not met through my ex. Although I had friends who took me out to bars for drinks and dinner, I was (and still am) not a drinker in any way, shape or form. As summer's end was nearing, I saw an advertisement in *Bay Windows* (a hardcopy newspaper located everywhere back then) that the Boston Gay Men's Chorus looking for singers. Well this was music to my ears (no pun intended), as I wanted to meet other gay men in Boston in another venue besides church. So I called and spoke with Joel Friedman and scheduled an audition the last week in August.

On the day of my audition, I completed the paperwork that Courtney Furno gave me, met Joel and music director Robert Barney and accompanist Darryl Bichel. I was asked to sing the Star Spangled Banner. I sang this song four times with the music director taking it up an octave each time. When done, he said, "Clearly a first tenor." I then met three other guys that I was to sight read with. SIGHT READ?? Nobody told me I'd have to do this and on a scale of 0-10, my sight-reading was a ZERO. However, I played it cool and sang the song as a quartet. When we were done, each guy patted me on the back and said "good job and damn, you have a high range." I felt warm and fuzzy. Later Robert Barney came to me and said, "You're definitely in and not because you did sight reading so well, but clearly because you have a damn good ear and were able to find

your own part amongst the rest. You'll have an easy time increasing your sight-reading skills with that ear!" I was glad he had faith in me. In September 1989 I was inducted into the Boston Gay Men's Chorus.

During the first years I received overwhelming support from my friend as he was always supportive of my range (we were the highest two back in the day) and always supporting me in my attempts at sight-reading. I also became section representative for two years, served on the Member Services Committee and was a board member (clerk) for two years as well. I was grateful to give back to a group that supported me and where I felt comfortable.

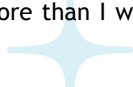
In those years, I sang with the chorus but was not out to my friends or colleagues at work. I was progressively moving up the ladder at Bank of New England (then Fleet Bank) and had never told anyone that I was singing in a gay men's chorus. Each time the chorus was interviewed by *Bay Windows*, *In Newsweekly*, or any other newspaper, we were given the option of stepping out of the photo, which I did every time. I thought if it were known that I was gay and in the chorus, it would be an obstacle to my getting advancement and promotions.

I continued performing "in secret" until one day a manager came to me and said how well the chorus did at our last performance and how happy I looked on stage! Then my boss entered the room and said how he heard that I did an outstanding job. (I had a solo in 1997 under our new music director Reuben Reynolds and sang *Very Good Boy*.) At first a wave of fear came over me. Then he said that I should let him and the other managers and know when the next performance was so WE could invite others to the performance. From that moment forward, I was out at work and neither felt nor received negative repercussions for being gay. I also had the pleasure of singing a solo at Carnegie Hall in New York. This was the first time my mother had seen me perform since high school. Not only did my mother attend, but she brought my godmother, a few aunts and uncles and a few childhood friends to this performance, their first to see me performing as a gay man. I guess it's true that one must go big or go home.

During my time as clerk on the board in 1991, I had the responsibility of taking calls from those who wanted to audition and helped Joel schedule their times. One evening, a guy from Connecticut called and said he was moving to Boston and wanted to know about the chorus before he scheduled an audition. We chatted over the phone for over an hour and it was like speaking with someone I had known all my life. So much, that we planned to meet for cocktails (and me not being a drinker). This is when I met Bryan Clark, who has been one of my best friends ever since. He knows me and my family and we have been with each other through the good, bad, and ugly but have always supported each other and came out on top with a smile.

I took dance while in undergraduate school and with the Cadaques Dance Company while abroad in Spain. A few years into the chorus, I auditioned for John O'Neil, director of the Bay Statesmen. Under his direction, I got to sing and dance and that was a blessing. Several years later, the chorus brought Michelle

Chassé on board, who inspired me to audition whenever possible and allowed me to let the inner dance out. She reignited my desire to dance once again. I felt such joy when dancing that sometimes I wanted to dance more than I wanted to sing when in the chorus.



As the years progressed, I made more friends and connections through the chorus, traveled across New England, to other states and of course to the GALA festivals in Denver, San Jose, Montreal and South Beach, Miami. I also traveled with the chorus to Poland, Germany, and the Czech Republic as well as Israel and Turkey. Clearly, I cannot wait to travel to South Africa with the chorus in 2018! I don't know when I would have ever traveled to these places if not for the chorus. Most importantly, I truly wanted to give back to countries where homosexuality was not readily accepted and was glad to do it through song.

In conclusion, although I am blessed to have a family in NYC, the chorus became a second family to me because of the people I've met, the places I have been, the strength I developed and owned, the things I have done and the things I hope to do. As we approach our 35th anniversary celebration, my wish is that every living chorus member, whether in the chorus one concert period or thirty-five years to come to our celebration performance in June 2017. Once you are a member of the BGMC, you are always a member of the BGMC.

Gerald B. James, Tenor I
Joined September 1989

I realized I was gay in February 2014. This came after years of being raised in an extremely religious environment that was very closed-minded and anti-gay. At this time I was finishing up college in Charlotte, North Carolina and going through the early stages of my coming out process. On June 12, 2016 I woke to the devastating news of the Pulse massacre. The following Wednesday I made my way to the interfaith vigil at Emmanuel Church on Newbury Street. There I got to hear the BGMC perform a powerful rendition of "Prayer for Peace". The music was something beautiful.

Over the next few months, I began to dig through some BGMC songs on their YouTube channel. I had listened to a few of their songs before, but now I was looking for something more inspirational. I was able to find the concert performance of "Prayer for Peace" and just marveled at how it sounded with my earphones in. The message of coexistence is real and I truly believe in the words they sang.

On September 7, 2016, I attended the open rehearsal for the Holiday Cycle of the 35th-Anniversary Edition of the BGMC. I went to my audition for the BGMC that weekend, and the next day got the email saying that I was admitted into the Chorus. my first concert set at Jordan Hall. That December I was on the big stage at a historic landmark [Jordan Hall] for my first BGMC concerts. The performances sounded great and I was overjoyed that I got to be part of it.

As I reflect on my first cycle in the chorus and all that has gone down in my personal life leading up to this moment, there are three special ways that BGMC has changed my life for the better: pride, meaning, and something to live for. BGMC has been a catalyst for me to find gratitude in being gay. When I go into the rehearsal room and I look around at the multi-generational and ethnic diversity around me, where everyone has their own life story, BGMC helped me realized that I am perfect just as I am and being gay is just part of that. Over time, BGMC has been an organization that has allowed me to further develop into a cultural warrior for positive change in our world.

There is a universal energy in the room that I feel when we raise our voices in song. There was an instant connection in that moment when I randomly met a guy who sings in another GALA Chorus when I was on vacation recently. Every rehearsal and every performance, I feel like I am part of something that is truly bigger than myself.

Thank you to those who established the BGMC and GALA Choruses all over the world. Thank you to those who came before me and paved the way for young people like me. Thank you to those in my generation who have taken the torch with me as we pave the way for the next generation of LGBTQ people. May love, joy, peace, and power live in all of us! Here's to 35 more years!

Sam Johnson, Tenor II
Joined September 2016

Like many guys in the chorus, I was a singularly flamboyant child. I once threw a tantrum because my mom wouldn't let me leave the house wearing a pink tutu. I memorized the entire soundtrack to *The Little Mermaid*, which came out when I was five, and sang it everywhere—for all the world imaging myself as the heroine awaiting my Prince Charming. A few years later *Newsies* was released, and oh how I longed to be a singing, dancing boy on the streets of New York. I was in middle school when *Rent* hit Broadway and I became obsessed.

Yet a good fifteen years later, when the thought occurred to me to audition for the Boston Gay Men's Chorus, I couldn't have been more terrified of rejection and ridicule. You see, my roots might seem par for the course in this crowd, but one thing was markedly different—I wasn't raised a boy.

When I sent a tentative email asking if the chorus was trans-inclusive, I got an enthusiastic response that said of course I could audition, and that there were other trans guys in the chorus. But I was still terrified, because I was pretty sure those other trans guys identified as men. After all, it was the Boston Gay Men's Chorus. Surely, I thought, when I showed up in all my genderqueer, neither-here-nor-there, Mary-Martin-as-Peter-Pan glory, I would be laughed out of the room.

What happened instead changed my life.

From the moment I stepped through the doors, the boys of BGMC didn't just make me feel welcome, they made me feel like I really, truly belonged—with no fuss or fanfare, just unquestioning, open-hearted inclusion. Rather than

feeling like I stuck out like a plastic spork among the silverware, as I had feared, Wednesday nights became the first place in my entire life where I felt able to just blend into a crowd and simply be.

The experience of singing in the chorus and being just one of the guys has helped me feel at home in my own skin. It has helped me feel like I have a place in this world. It has given me the breathing space and the freedom to step completely into my own fierce authenticity in an effortless way that I don't think I've fully felt since belting "Part of Your World" from the lawn of my childhood home all those years ago. I can't really put into words what this chorus has done for me. All I can say is how grateful I am. Thank you, BGMC.

*Alex Kapitan, Tenor II
Joined January 2013*

The bullying started when I was very young. Music has always been my place of retreat. The joy of music in band and chorus brought me to better places. In college, I was privileged to study with one of the best band directors in America, George N. Parks. Not only did I become a better musician, he taught me how to be a better person.



In 1990 I decided it was time to create a new life for myself in Boston. Recently out, it gave me the opportunity to discover what it meant to be a gay man. I decided that I would fight homophobia and do everything I could to make the world a better place for the next generations of LGBTQ people. I told my story through SpeakOut (the LGBTQ speakers bureau in Boston). I volunteered with the Governor's Commission on Gay and Lesbian Youth. I was active in leadership at Dignity/Boston, where I became good friends with Chris Mahoney.

Chris joined the BGMC in 1996, and from the beginning he encouraged me to become a part of this amazing group as well. I was busy with my other activities, and it took me a couple of years before I mustered my courage to audition. I was absolutely terrified. Self-confidence has never been my strong suit, and I feared I would not be good enough. Other than the Dignity choir, I hadn't sung since college. Entering the church, there was Chris, waiting with a big hug of support for me. He and others chatted with me, trying to distract me as I waited. Reuben could not have been nicer, and immediately put me at ease. A few scales, some listen and repeat, and a rousing chorus of *God Save the Queen* later (*My Country 'tis of Thee* was not in the Unitarian hymnal), he welcomed me to the BGMC. Little did I know then what a turning point this would be in my life.

Being serenaded at my first rehearsal by the chorus with one of my favorite songs, *Everything Possible*, reinforced the fact that I had found home. Through the years I have sung with the chorus in venues small and large; from intimate audiences to one of hundreds of thousands. I've performed in great venues like Symphony Hall in Boston and Carnegie Hall in New York City. I've sung songs of freedom to LGBTQ people who grew up in Communist East Germany and those who are living today under the tyranny of dictatorship in Turkey. I have faced guns protecting us in Poland and threatening us in Istanbul.

Not long after I joined the BGMC I became the second tenor section representative. It was then that I started working at auditions. In college George taught us about the three stages of Santa Claus: You believe in Santa Claus; you don't believe in Santa Claus; you become Santa Claus. It was my turn to be Santa Claus; to be to be one of the members who chats with with those auditioning, trying to relax them as they await their turn. I've been doing it ever since, and it is one thing I do for the chorus that means so much to me; working with the other volunteers at auditions to make everyone's first experience with us a comfortable and welcoming one. Like George, I have learned from Reuben how to be a better singer, and a better person. Our music is challenging but fun. And he has taken us on one adventure after another, showing us how telling our stories makes change in the world. I've experienced things and lived life in a ways I never thought I could.

I'm so proud to be a part of such an incredible group. If you had told me when I auditioned that I would still be here almost twenty years later, I would have laughed at you. My boys have gotten me through more than one tough situation through the years. We have done so much to change the world already. From comforting the mourners of our dead, to championing equal marriage, to protecting the rights of our youth. It is easy to see the effects of our work and how the world has changed just by talking with the younger members joining the chorus. (There are members now who were just toddlers when I joined.) And every Wednesday we come together to practice and prepare our performances, and to celebrate our friendship and family so we can continue to make the world a better place. Chris, we remember you and miss you every day. I'm grateful to the chorus for helping me to sing the words from *Testimony* that haven't always been true for me: "And when I die, when it's my time to go, I want to come back as me."

Michael J. Leclerc, Tenor II
Joined January 1999

When I moved back to Massachusetts suddenly in the fall of 2015, my life was in shambles, and the Boston Gay Men's Chorus helped me rebuild. After ten years in New York City, I lost my job, broke up with my partner of 5 years, and moved back home with my mother on Cape Cod. I had to completely start over, and my outlook on life was bleak.

I'd been dealing with Post Traumatic Stress Disorder after a sexual assault that left me infected with HIV. I had to go on medical leave to have reconstructive surgery and leave my career in fundraising. My employer responded with "Stop playing the victim and take responsibility for the situation you are in." I bounced between jobs after healing. I was always angry, anxious in the crowds, and constantly frustrated and disappointed with the institutions that were supposed to help me. I was terribly depressed, angry, and uncertain. While working for my father's company, I fought with my brother's girlfriend and was fired. My partner of five years broke up with me, and I packed the car and the dog and left.

That December, my dear friend from my college days at UMass/Amherst, Jeff Candiello, came to visit me on the Cape and told me I had to come to Provincetown for something called "Holly Folly" that he was doing with the Boston Gay Men's Chorus. I was so glad that I went. I met so many wonderful men and we had so much fun together. The concert they gave was amazing. I was laughing, dancing, and smiling again. I joined the chorus in January of 2016.

It was the best decision I made in that time. The chorus family that I found was always there with a laughing smile, or a sympathetic ear. I went from feeling completely lost and alone, to being surrounded by other gay men from all walks of life. I had friends, I had support, and a new network to build from. What's more, I had the structure of the rehearsal schedule to keep my life full in an otherwise empty time. The music we made together was so beautiful and inspirational, I wept openly, and finally I had a healthy outlet to process my thoughts and feelings. The chorus provided that emotional release from the terrible stress I was under, and a sense of pride that lending my voice helped to create that awe-inspiring sound.

I've only been with the BGMC for a short time, but I feel like a completely different person from that shy, scared, and sad man who walked into the audition room a year ago. I'm so grateful for the family, support, and community I found in the chorus. When you are with the Boston Gay Men's Chorus, you'll never walk alone.

Michael McKinstry, Baritone
Joined January 2016

In a nutshell, I didn't quite work out I was gay until I was 20 and fell in love with a guy I met on the college fencing team. I remember the moment I realized what my feelings for him meant: It was over the Thanksgiving break. He had gone home to Colorado, and I had stayed on campus over the holiday. When he got back, he told me that over Thanksgiving dinner his brother had come out as gay — his identical twin brother, that is. To quote Monty Python, I smiled quietly to myself.

Even so it took until mid-May for us to finally quit stumbling around and consummate our mating dance. We've been together ever since, despite ridiculous legal roadblocks -- legal, social, economic -- that could have driven us apart. Most challenging were our six years living abroad, when he had diplomatic

papers and I – as his same-sex partner, unrecognized at that time – did not. Back here in the States we finally won the right to marry, first on the state level and finally on the national level. Even now there are those who seek to relegate us to the status of legal strangers, erasing our marriage and our civil rights. Our secret weapon is that we never needed the approval or the permission of a state or a church to be together. We are a couple because we want to be. Next month we will mark our 32nd anniversary.

My best friend lives in Seattle and sings with the Seattle Men's Chorus. He made it sound like so much fun I decided to check out the Boston Gay Men's Chorus. Now we have so much fun swapping endless stories about the music we're singing, the concerts we put on, and our respective Choruses that being part of the larger GLBT choral movement has become a defining part of our friendship – it's something we do together even though we live on opposite coasts. Every four years we room together at GALA and attend each other's concerts.

The BGMC has been everything I wanted it to be and more. Artistically, it's been such a pleasure – and a musical education, under Reuben's direction – to learn new music (and revisit familiar music) three times each year and present song, dance, and pure joy to our audiences. I'm also the sort who enjoys speaking up for issues I feel are important. When marriage equality was still an issue here in Massachusetts, I spoke at the State House about my long-time marriage (legal or not, that's what it's been for 32 years now), and so when the BGMC sang about marriage equality at our spring concert some years ago it seemed like a perfect melding of our core missions: To promote understanding as well as offer connection to the wider community through song.

I have many friends in the Chorus, some of whom have become quite close. My friend James describes me as his "Chorus husband," but it's my friend Marcel that all the newcomers assume is my actual husband. In fact, we're not at all involved romantically – we just enjoy each other's company. There are many rehearsals when we'll share a binder full of music with our arms around each other's shoulders, in part because the rehearsal room is so crowded it is just easier that way but also because we're very comfortable with each other. I think it's a wonderful thing that we belong to a group that creates such a safe, warm, and accepting space that two friends can sing together arm in arm, as it were, and make that part of the music's expression. People "out there" assume that because we're gay men, we're all about sex and nothing else – but anyone in the Chorus can tell you that our musical brotherhood contains many, many more possibilities for love, friendship, respect, and community.

Serving on the board, touring the Middle East, and now serving as Tenor II Section Representative – informally the Section Rep role is described as "joy ambassador," and it fits – have all been important parts of my Chorus experience. What others get from churches, I think, many of us get from the Chorus: A chance to serve and belong. Singing can also be a form of devotional, and of all the many wonderful songs we have performed there are two that speak most deeply to me. One is *Everything Possible*, the lullaby we sing to each incoming group of new members. The other is a song from *Brokeback Mountain*,

which we sang at my first BGMC concert and we're singing once more this June: *A Love That Will Never Grow Old*. That song is an anthem for all the people who are part of my life and my Chorus journey: My husband, my best friend, my Chorus brothers, and the BGMC itself.

Kilian Melloy, Tenor II
Joined January 2009

When given the opportunity to contribute to the commemorative record of the 35 years of the Boston Gay Men's Chorus, I was honored and humbled.

I have been a member of the chorus for about a year and a half. In this time, I found several memorable events which prompted this message. The very first concert was extremely moving, as it was attended by my oldest brother and godfather. The finale song was *A Prayer for Peace*. Its moving lyrics and arrangement brought him, and later me, to tears. It may have been the lyrics themselves, as both had over the years lost parents and children, but I truly believe it was his way of showing how proud he was of me, which is something I will never forget. It truly made our family stronger than ever before.

Shortly thereafter, in June of 2016, I had the honor of serving as a counselor at a program which I attended in high school. American Legion Boys' State took place at the same time as the shooting at the Pulse nightclub in Florida. As soon as that happened the boys were glued to the television looking for more information. At the same time as the final ceremonies for the program, the city of Boston rallied together for the interfaith service honoring the victims of the shooting. The Boston Gay Men's Chorus was quick to respond to the invitation. Not only were the officials for the conference supportive of my joining with the chorus, but so were the young men under my care, that their support could never be expressed.

I never thought this last concert would be moving for me, but my sister who has been fighting cancer harder than anyone I have ever known, made it to the outreach concert in Rockland. Seeing her afterwards, and knowing how proud she was of me is something I will never forget. At the same time, for the last 10 years, my best friend welcomed me into his home after I had a serious medical issue, even though he was away. His family became my family as well. By coming to this last concert, they made it clear that we might not be family by blood, but we are family nonetheless. It made me realize how fortunate I am to have two families so important to me, and couldn't ask for anything more. Even better, he'll be joining the chorus in the fall!

I look back at my becoming part of the chorus family, and I see how many new friends I have made and smile. But I can never express how much I thank the chorus for truly strengthening the bonds of my families.

William Murphy, III, Baritone
Joined January 2016





What brought me to the BGMC?

I was moving back to Boston in August 2003 after finishing graduate school in business from the University of Minnesota. I came back to the Boston area with no job and basically had to start my life. I grew up in Lexington, Massachusetts, so Boston is home to me. Yet I had been living away in college and graduate school in the Midwest and nothing was the same when I came back. I had spent a lot of time coming to terms with being gay later in college and into graduate school. My life in the Boston area was previously was as someone not fully out and comfortable.

There were several factors that led me to audition for the chorus. First, I had stopped singing since chorus and my acapella group in high school. I had a strong interest in starting to sing again. Second, I wanted to have the opportunity to make new friends in Boston. Finally, I wanted to be part of a group that accepted who I am and allowed me to be part of something exciting and fun.

I had seen gay choruses perform before. In fact, I remember seeing the BGMC years ago at Arlington Street Church when I was much younger, but don't remember much about the show other than it sounded good. I witnessed the Twin Cities Gay Men's chorus in Minneapolis, which looked fun and I enjoyed a couple of their shows. One that stood out was their ABBA show, which I a chance to sing with the BGMC in 2008.

My mom was actually the one who researched details about the BGMC and clipped out an article in a local newspaper (pretty sure it was the *Boston Globe*) about auditions. It is funny that print media was still a key source back in 2003. I don't know if anyone else can say that their mother was one of the key reasons to join the chorus but for me she was a key reason as I wouldn't have found details easily on auditions.

I auditioned in September 2003 and was excited to join. I had a wonderful buddy who introduced me to everyone and made me feel comfortable immediately. His name was Chris Mahoney. It is sad that he has since passed away but I will never forget the friendly support he gave me when I joined. It can be so overwhelming and having a great buddy makes a huge difference. Now I feel like I am carrying Chris' legacy being a great ambassador to the new first tenors. I have had 11 buddies total so far with the chorus and have good memories with all of them.

What are my most memorable moments?

2004 singing at GALA in Montreal. We were singing at Place Des Art in a huge theater. I don't think we ever had that much space at a show. I remember I could stick out my arms and not even touch the guys next to me. We had to open the show and we had two songs which struck as amazing. The piece *Transcendence* spoke for itself. It is a sad piece but very pretty and the sound just floated in the theater. I thought our voices sounded angelic. It made me realize how amazing we sounded as a group. We then later ended up pulling out choir robes from under our tuxes and singing *Down By the River Side* – the audience went crazy.

I knew at that moment I joined the right chorus. We brought down the house!

Outreach show to my high school in Lexington. I think it was 2008 or 2009. We had a show at my high school and I remember when it was announced that a Lexington alumnus was part of the BGMC everyone cheered like crazy. I remember the cheers were so loud for all the songs and they loved us being there. It touched me so much as I had performed on that same stage so many years ago having no clue what being gay was and now being a part of the chorus was such a powerful feeling of acceptance. It made me proud of where I came from and being part of a group that could have that impact.

Finally, the Middle East tour was such an eye opening experience in 2015. Performing in Jerusalem, outside in Tel Aviv where so many people attended. I thought Israel was already so open but afterwards listening to those who saw the show, they raved how it was so unique and special to them. I also remember in Istanbul performing outside to a wonderful crowd but then dealing with the intolerance amid the issues of the pride parade later. It made me appreciate some of the benefits we have back home here and how difficult it can be in many places around the world.

Overall, I can say that the chorus has been the best social organization I have been part of in my life. I have a chance to sing with guys with amazing talent, make great friends, and contribute to an organization which has an impact on so many levels. I am so grateful to be part of the chorus. Thank you for giving me the chance to tell my story!

*Chris Nuss, Tenor I
Joined September 2003*

My story revolves around the Jerry Herman concert – Pride 2006. The concert itself was always going to be meaningful for me in a lighthearted way because some of my very first connections to singing and musical theater came through the music of Jerry Herman. In fact, I had talked to Reuben about how much Herman's music meant to me, and Reuben used my story in his own letter to the audience in the program. And I was excited that I was going to be singing the solo part in *Before the Parade Passes By*. Because who wouldn't want to sing a song made famous by Carol Channing and Barbra Streisand?

But of course, life has a habit of getting in the way, and it also happened that my father was in hospice during the rehearsal period for the show, being slowly ravaged by brain cancer, so I was driving to visit him in Connecticut two or three times per week that whole spring. I was with him on the Thursday afternoon before our first show. That was the day that he lost the power of speech, so we just sat together with me giving him permission to let go – telling him how everything was going to be all right and how I would take care of the rest of the family after he was gone. Then I came back to Boston and we sang a beautiful show on Thursday night, with Chad giving me just enough D-flat in the E-flat-7 arpeggio that I could start my solo in the right key.

Friday was a busy day, so I didn't have a chance to get back to Connecticut. As I was heading to the concert hall for call time, having just turned into the alley behind the Majestic where the stage door is, I heard from my father's wife that he had just passed. Although I was expecting the news, it was still a great blow, as the death of a loved one always is. But somehow I knew that, despite my heartache, my father was with me and he would want me to screw up my courage and perform the show. I told only a handful of Chorus members before going on stage — just a few close friends (including Reuben, and I've always regretted burdening him with that right before curtain). The show was mostly a blur, until I heard just enough D-flat from Chad and had to step forward.

If you're familiar with the song from *Hello, Dolly*, then you know the song itself is about transformation. It starts with Dolly — i.e., me — wistfully worrying about the parade passing her by but then deciding to move out in front and hold her head high and carry on. With the way the show was so thoughtfully staged by Stacey Stephens, after I sang those lyrics and the chorus took over the melody, I was supposed to turn back to the chorus, look up into the crowd, and walk right up into my spot to join the rest of the group as one of the whole — a visual metaphor for Dolly joining the parade. It was at that moment, when the solo ended and the chorus picked up the melody from me, when I turned around and looked up into the faces of all those wonderful men — my friends — that the chorus truly became a family to me. It literally opened up and let me in and supported me through my grief through the rest of the show. And I held it together pretty well until Bill Hulseman so beautifully sang *Time Heals Everything*, when I just couldn't hold back the tears. But my friends standing next to me literally held my hands and pulled me through that song, through the rest of the show, and through my grieving in the days and weeks that followed.

Since that day, I have turned to the chorus for so much and have done my best to give back to it as much as I could. I joined the board of directors that fall and served for six years — two and a half as president — through some of the most challenging times the group has ever faced. And through it all, I always remembered what the chorus did for me on one of the most painful days of my life, and I will always work to repay that debt of gratitude.

Alfred O'Connell, Baritone
Joined September 1995

Imagine a short, portly, red-haired boy rollerskating around his basement garage while listening to Donna Summer belt out *Last Dance* and you have the perfect recipe for why I joined the BGMC. Weekends in the late 70s and early 80s were spent listening to the latest disco 45s and replaying *Laverne & Shirley* episodes that I had taped on my cassette recorder. In a nutshell, I was a diva.

Unfortunately, middle school began and I learned very quickly that if I wanted to survive it, I had to squash my flamboyant leanings. I was bullied day in and day out. So much so, that I was hospitalized in the eighth grade for having an ulcer. I couldn't eat and I didn't want to go to school. Suicide was on my mind

but I figured out that there was a way to survive. I just had to kill this side of myself. Thus began the reserved ("dead") version of myself that dominated my life for many years after. I became a shell of who I was.

A tempered version of this persona has continued to stay with me ever since those formative years. Fairly recently, after a significant loss, I began to take stock of my life and began to exorcise those things that were keeping me from truly shining and embrace those things that would enrich my soul. One such thing was joining the BGMC in 2015 after many years of considering it.

The BGMC is a community that lets you be who you are. You can be flamboyant, reserved or a mix between. It doesn't matter. As long as you show up and be who you are, you are celebrated. I believe that my participation will slowly bring back to life that 10-year-old diva who has for far too long been neglected.

Michael Quinlan, Baritone
Joined September 2015

I joined the BGMC for a quick season in 2000. We sang an exchange with the D.C. and NYC chorus singing in Carnegie Hall. It was amazing. That year we also sang with Nell Carter at Harbor Lights. Besides Nell flashing the chorus during her performance I remember my Mom and Dad standing on chairs to try and see me. Just like they did at any performance I did in school. I had 30 friends and family at that concert on that beautiful summer night. I had come out 5 years before and it felt like the end of my coming out process. Everyone was there to support the chorus, me and my lifestyle. It felt like a big "I love you. Everything is ok."

I left the chorus that year to work at The Hole in the Wall Gang Camp in Connecticut and start their hospital Outreach program, doing art and brining the spirit of camp to seriously-ill children in the hospitals. After I was established in the hospitals I had the opportunity to expand the program to ten hospitals in Boston. In 2007 I was back in Boston full-time and coming back to the BGMC.

This time I came for different reasons; not to just make friends and perform but as part of my wellness program to build resilience so I could keep working with the challenging population that I work with.

I also did not want to just sing, I wanted to do comedy. I knew Bill Casey loved comedy too so I worked on a sketch about growing up gay in Connecticut that I performed in a Mr. Potato costume at the no-talent show in Ogunquit. I won the show and since then have been pulled in to anything ridiculous that needs to be done and a regular comic at cabaret, collaborating with Bill on how to sing with a puppet, play both Ursula and Ariel, or paint and sing at the same time.

Chorus has given me lifelong friendships that I cherish. We create our own traditions that we try to keep year after year as a family. People move, move on but all the members new and old have something in common: not only a passion for music, but the willingness to stretch themselves and meet and accept new people. It is a fabulous community of characters that I have cried on stage with in Tel-Aviv as well as a local Massachusetts outreach concert.

Chorus is not just a tradition for the singers, but our friends and family that go to the concerts year after year to share moments together. When I am on stage I look at Reuben conducting and always say, these are the best of times. These are the BGMC glory days and I am honored to be part of it. I have now been working in the hospitals for 15 years for Camp.

Chorus has played a significant part in my life's work longevity. Cuz God knows those queens don't want to talk about work on Wednesday night! Thank you BGMC, I am glad you have been a part of my life. You will always be a special part of my journey. You can take the boy out of the BGMC, but you can never take the BGMC out of the boy! Happy Anniversary from Cossette, Cindy Lou Who, Mr. Potato Head, Bob Ross, and Diana Ross!

Kevin D. Rice, Tenor 1
Joined November 2000

Truth be told I was not that familiar with the BGMC. I was born just north of Boston, in Lynn, and lived in Boston for 16 years. My now husband, Michael Lombo, introduced me to the chorus. He was a member and I attended a few concerts. And one day he said to me, "You should join. You've got a good voice." Now one of Michael's majors in college was "voice." So I joined . . . thinking we would have something that we did together. HA! He is a first tenor and quite often the dance captain. I hardly see him at rehearsals. What ended up happening is that I started to make what I am sure will be life-long friendships with some of the most amazing men I have ever met. Their stories of struggle and triumph inspire me.

Through the chorus, Michael and I did get to share one of the most life-changing events, the BGMC Middle East Tour. Being part of that concert tour, meeting the people, seeing the thirst the local LGBT community had for some kind of support — and BEING that support — was humbling, and made all the hard work it takes being a member of the chorus all worth it. Being part of the struggle to actually be able to perform in Turkey reminded me that we still have a long way to go and we cannot rest on the hard work of those that came before us.

Too often we live in a world that defines "action" as a Facebook post. I am proud to be a member of this organization that strives to be a voice, make a change, and stand for something.

Sean Riley, Bass
Joined September 2011

Prior to joining the BGMC, I was a one-year member of the Las Vegas Gay and Lesbian Chorus. It was a great experience, back when I could sing as a Tenor 1, and I knew that it was something I would want to do again. When I moved to Boston in 2015, I was hopeful that I would be able to participate in the local gay

community but struggled with ways to connect since I was 40 and about to get married. Back in 2015 I didn't think about the BGMC as a way to get connected.

My life changed once I found out that my boss, Laura DeVeau, was a past president of the board and was still well-connected with the chorus. It should be no surprise that once she knew I was thinking about joining, it was brought up constantly and I heard stories about chorus members well before I ever attended my first rehearsal!

It was great to walk into the audition and have everyone say "oh I heard you know Laura!" I no longer felt disconnected and knew this group of guys would become special to me. While I am no longer a first tenor Reuben thought I was a lower bass in my audition, it has been a joy to plan my week around rehearsals, have friends to visit my home and meet my husband, and perform with guys I can call my friends. I don't think I can describe myself as a Boston resident without including this part of my life, since it has linked me to the city, it's local LGBT heritage and to men who clearly want to make beautiful music. I told Laura that it was the best decision I have made since moving to Boston, and I still believe that.

Joseph Rios, Baritone 1
Joined September 2016

After the death of my husband of 32 years from lung cancer, selling the synagogue we had converted to our home, and abandoning Jim's amazing gardens, I found myself apartment sitting for a friend. It was just after Christmas and I called the Boston Gay Men's Chorus office about auditioning.

I was afraid to audition knowing that I had spent forty years on the podium and was far from the strongest voice for the chorus. Reuben was welcoming and as he heard my story he said: "You need music back in your life." He listened to me sing . . . tested me with intervals and said: "You have an amazing ear," but never commenting on the quality of my voice.

The BGMC worked its magic. I found the joy of singing with 200 men under Reuben's baton. I found a new family helping me through the darkest days of my life. I found my principal clarinetist, Diane Heffner, playing in the BGMC orchestra. It was she who convinced me to walk way outside of my ballpark and take tango classes where I found Andy, an amazing man who was helping to teach the beginners. I found love again which I never dreamed possible. I got music back in my life. Thank You.

David Stockton, Tenor II
Joined January 2013

For me, the BGMC represents life-changing experiences; for our audiences, for the community and for our members, myself included.

In 1981 the San Francisco Gay Men's Chorus (SFGMC) went on a national tour. I attended their performance at the Opera House here in Boston. I had not been out for very long and was still trying to become comfortable with myself as a gay man. It was overwhelming to me to see that group of men in white tie and tails singing proudly and without apology. They sang *We Kiss in a Shadow* from *The King and I* and it went straight to the heart of what I was feeling at that stage in my journey.

We kiss in a shadow, we hide from the moon,
Our meetings are few and over too soon.
We speak in a whisper, afraid to be heard.
When people are near we speak not a word.
Alone in our secret, together we sigh for one smiling day to be free . . .
. . . to kiss in the sunlight and say to the sky,
"Behold and believe what you see,
Behold how my lover loves me."

I dreamed of one day being able to perform as they did, so when the Boston chorus started in February of 1982 it was truly in many ways a dream come true for me. I attended the first rehearsal (at the Boston Center for the Arts/Community Music School) and the chorus has been an important part of my life ever since.

Our first public appearance, on the Parkman Bandstand at Gay Pride in 1982, was terrifying for me. I was so reticent about being publicly gay and yet I had to do it as a huge self-affirming (and self-liberating) step. Our first full concert the following day at Arlington Street Church in front of a standing-room-only audience, convinced me that this was the right place for me to be. I was so emotional I don't think I could see the music director through my tears for the first two songs. (This of course will come as no surprise to those who know me.)

Since then the BGMC has continued to provide a seemingly endless stream of extraordinary experiences. Among them:

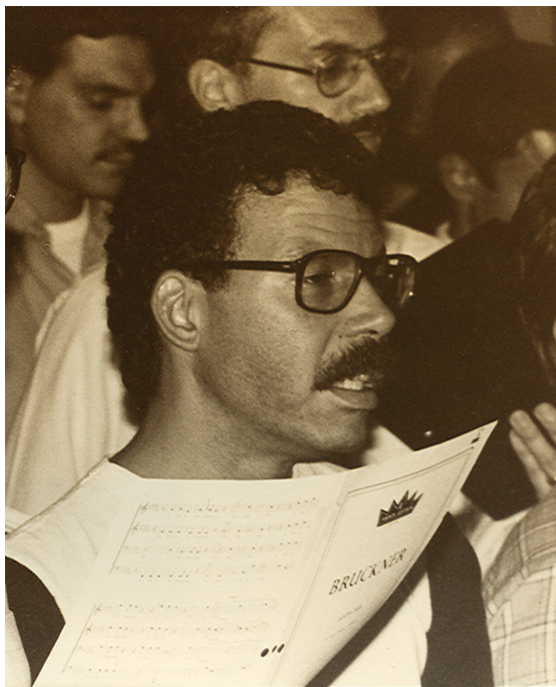
- The first GALA Choruses Festival in 1986, where it seemed like all of downtown Minneapolis was gay. All the festival attendees fit on the stage of Orchestra Hall. Compare that to GALA Festival 2016 with more than 6,600 attendees.
- A northern New England tour where we were picketed by a church group in St. Albans, VT and referred to as a "traveling sodomy circus" by a conservative student newspaper at Dartmouth College.
- The Nightingale Brigade, patterned after SFGMC, in which chorus members provided home care, house cleaning, laundry, transportation to medical appointments, grocery shopping, and other support to members who were too sick with AIDS to care for themselves.
- Singing at a disturbing number of funerals and memorial services
- Singing at a wonderful number of commitment ceremonies and weddings.

- Performing the first outreach concert at an area high school (Belmont High) with their chorus. Then performing dozens and dozens of other outreach performances at area schools and churches.
- The European tour where we performed for 700,000 people at Berlin's Christopher Street Day (gay pride) celebration, performed in a hall surrounded by armed guards for our protection in Wroclaw, Poland, and went on to sing at a fundraiser for same-sex marriage legislation in Prague.
- The Middle East tour to Israel and Istanbul where the President of Turkey called for our concert to be cancelled, a local university hosted our performance for an audience of 5000 and we were turned away from the Istanbul gay pride demonstration by riot police.
- The opportunity to perform in such places as Boston's Symphony Hall and Jordan Hall, Carnegie Hall, Orchestra Hall in Minneapolis, Davies Symphony Hall in San Francisco, Avery Fisher Hall at Lincoln Center, and The Rudolphinum in Prague.

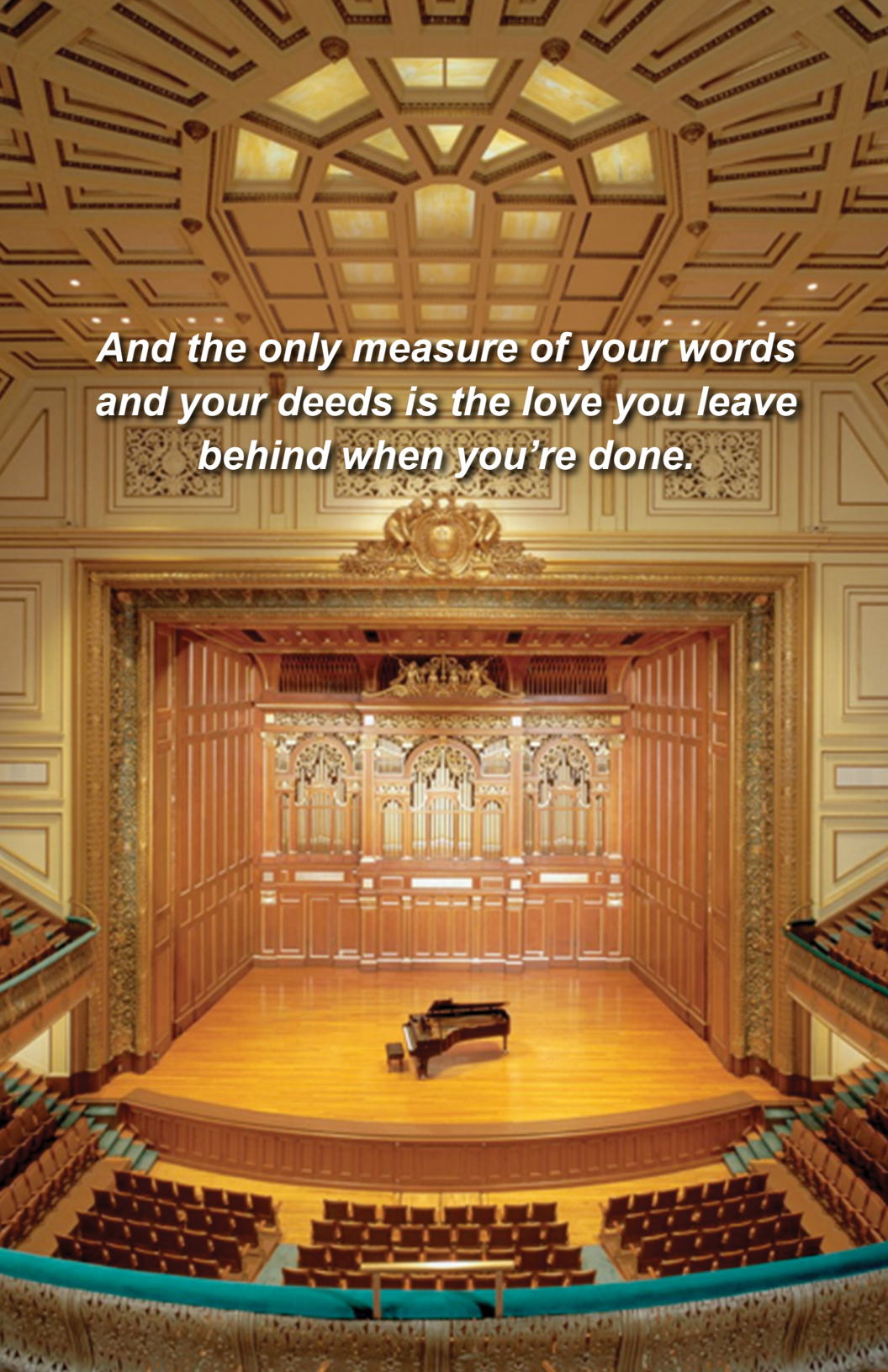
Perhaps most extraordinary experience of all is being a part of the family the BGMC has become for so many of us.

And I'd be remiss if I omitted the most wonderful gift the chorus has given me—my husband and the love of my life, Steve Conner.

*John Strumwasser, Bass
Joined February 1982*




*And the only measure of your words
and your deeds is the love you leave
behind when you're done.*















IN MEMORIAM



Any organization that has been around for thirty-five years experiences losses of many kind; the ones that are the most difficult are the permanent ones. We remember and honor our brothers who have passed on. From our very beginning to today, we have lost many members, including our founder Joseph Bevins. In earlier times, many were uncomfortable having their real names published in the roster for fear of losing jobs, family members, or more. Many used aliases in the programs, but we have no record of who used what names. One below carries no performance or section information; we believe him to be one of the men who used an alias..

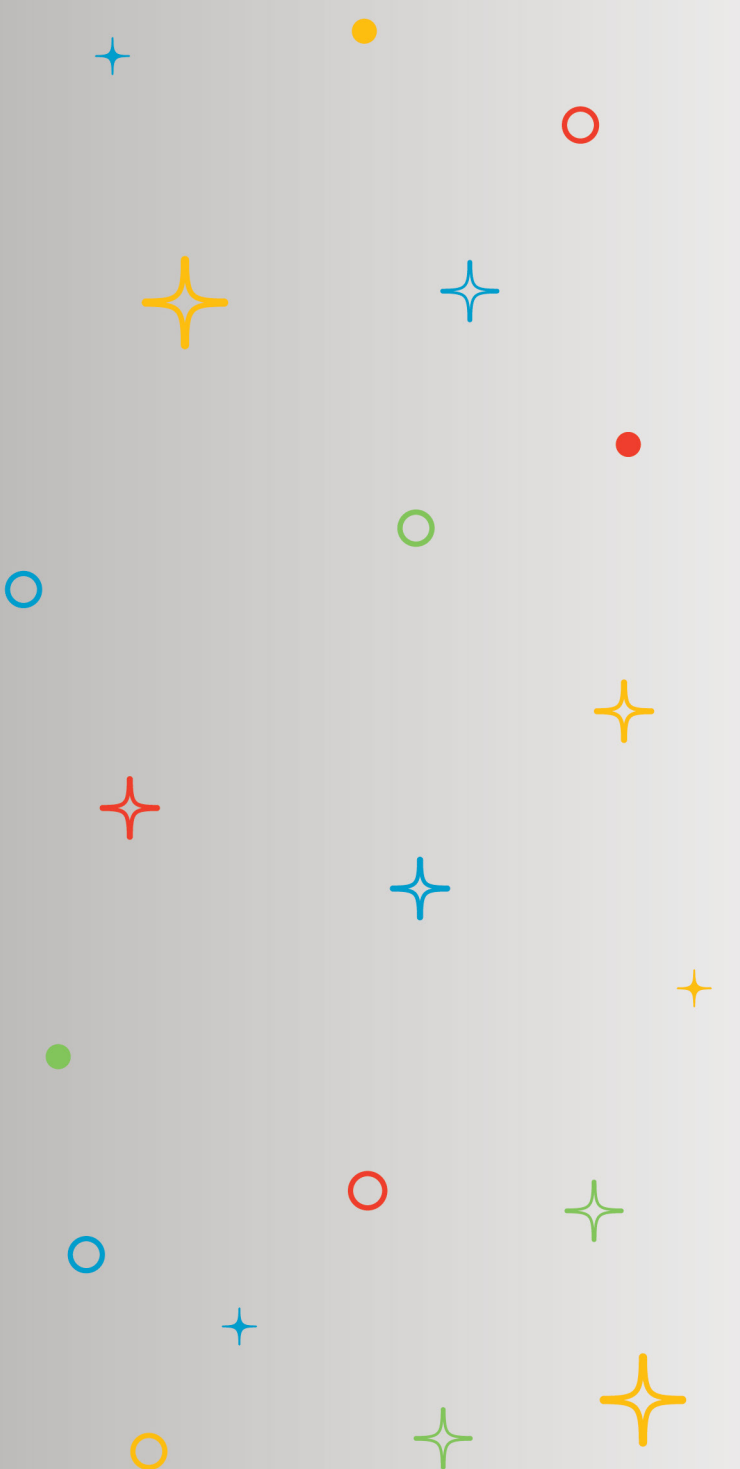
Some died of natural causes. Two were murdered by their live-in boyfriends. We lost our first member to AIDS in 1987. This started a continual stream of singing at memorial services. A  marks those who died of AIDS. It matters not how long these men sang with us. One member's life was taken before he even had the opportunity to take the stage. Whether they sang for a single performance or dozens, they are forever part of our chorus family. They are always in our hearts and memories.

Name	First Performance	Final Performance	Section
Daniel-John Aylward 	December 1987	June 1997	Tenor I
Harold Baldwin 	June 1989	June 1992	Bass
Josef Bevins 	June 1982	June 1982	Founding Director
Herbert F. Bourne	December 1982	June 1984	Baritone
Everette F. Brewer 	June 1989	March 1991	Tenor II
Phil Briggs 	March 1986	December 1986	Bass, Baritone
Greg Brown	March 2006	June 2014	Baritone
Richard Brummett	Joined September 1986, died before first performance		
John Bryant 	April 1989	March 1993	Bass
Richard Coe 	December 1984	June 1986	Tenor I
Laurence E.D. Collopy	December 1986	December 2014	Baritone, Bass
Eric Cossart-D'Espies 	June 1985	June 1986	Tenor II
Ryan F. Curtis	June 2001	December 2001	Tenor I
Gerry R. Dagesse 	December 1982	June 2008	Tenor I, Tenor II
Wayne Drake 	October 1983	March 1995	Bass
Dan Gage 	June 1990	June 1990	Tenor II
Frederick Goodwin 	June 1982	March 1986	Baritone
Jim Gordon 	June 1983	June 1984	Bass
John Graves	June 1983	April 1984	Tenor II
Neil Gray	December 1991	June 1995	Fifth
Roland T. Green, III 	June 1982	June 1984	Bass, Baritone
Gary Griffiths	April 1988	June 2000	Bass
Toby Hall	March 1992	March 1992	Honorary
Alan Hartwell 	March 1988	June 1991	Fifth
John Hynes 	June 1986	June 1988	Bass
Steven Isherwood	December 1982	March 2010	Tenor I, Tenor II, Fifth

Name	First Performance	Final Performance	Section
Michael Kasper 	June 1984	December 1994	Baritone, Fifth
Ron LaCombe 	December 1983	December 1983	Baritone
Fred Lange 	June 1988	June 1989	Tenor I
John Laporta 	December 1985	December 1988	Bass
Robert D. Leclair	June 1982	June 1982	Accompanist
Todd Lindamood	December 2011	December 2015	Tenor II
Andrew Lobao 	December 1985	December 1985	Bass
Roy E. Lundin	December 2000	June 2004	Tenor II
Gerard J. Marquis 	June 1982	December 1982	Tenor II
Christopher Mahoney	December 1996	June 2012	Tenor I
Bruce McCarthy	March 1986	March 1986	Tenor I
Kevin McKenna 	December 1991	December 1992	Tenor II
David F. Messier 	December 1982	June 1985	Baritone
Rod Meth 	December 1982	June 1984	Bass
Joseph Molloy 	December 1985	June 1987	Bass
Richard Moore 	June 1986	June 1988	Sign Language Interpreter
Ray Nadeau 	June 1983	December 1983	Tenor II
David Panella 	June 1982	December 1985	Bass
Greg Pearce 			First Tenor
Joseph A. Pels 	December 1982	June 1985	Tenor II
Daniel Eaton Pentlorge	March 2004	June 2004	Bass
Ben Perry 	December 1985	June 1987	Tenor II
Larry Poiras 	December 1982	March 1993	Baritone
Sandy Reder 	June 1982	October 1983	Tenor II
Dominick Rocca 	December 1982	December 1982	Tenor II
Kevin Rogers 	December 1988	June 1990	Tenor I
Corey Smith 	December 1983	June 1984	Bass
Sandy F. Smith, Jr. 	June 1982	December 1983	Tenor I
Dan Staub	March 1987	March 2000	Baritone
Robert Lee Sweeney	December 1982	December 1983	Tenor I
Michael Thornton 	December 1985	March 1986	Tenor II
John Van Etten 	June 1983	December 1983	Tenor I, Tenor II
David Varner 	June 1983	June 1989	Baritone
Mark Wayne 	December 1989	June 1991	Bass, Fifth, Honorary
Bill Williamson 	December 1982	October 1983	Tenor II



MEMBER ROSTER



Boston Gay Men's Chorus Membership Roster

The Boston Gay Men's Chorus started with a group of 30 people that quickly grew to 50 by the time of the first concert in June 1982. Since that time, almost 1,700 individuals have become a part of our family. Unfortunately, we have no official lists from our early years. We have been able to create this list of members from our programs, rosters, and other documents. As of June 2017 the active membership is nearly 300. The number of performances for individuals is our best estimate, based on their appearance in programs and known leaves of absence.

In the early years, many of our members felt uncomfortable or had genuine fears of safety if their names were associated with the chorus. This caused many of them to omit their surname, or to use aliases in the programs. Because of this, some of the names may not be their true names, names which may not appear in any of our lists. A single individual may also have used multiple aliases through the years. This was also reflected in official pictures of the chorus, where individuals would step out so their face would not be photographed as a chorus member. This practice continued as recently as the early 2000s.

To all of these men, we express a great deal of gratitude. Whether you performed a single concert, or one hundred, you have made a mark on us and helped create us. Who we are today and who we will be tomorrow is built on the shoulders of those who have gone before us.

Founding Members

James —?—	Paul W. Frazer	David Panella
Jim Anderson	Scott Friedman	Mark Anthony Pelletier
Richard Arenenault	Roland Gauruder	David Perkins
Thomas Bassinger	R. Scott Givens	Peter Petraitis
James Bunting	Paul Glassman	Frank Philip
Joshua F. B. Camblos	Frederick Goodwin	Kurt Rademaekers
Kevin "K.C." Campbell	Roland T. Green, III	Carl Ray
Paul Chamberland	Alan Greenfield	Sandy Reder
Don Comuet	Daniel A. Harvey	Bor Reinhard
Frank Conti	Joel Hencken	Ron Rizzo
Michael V. Dain	Mumtaz Kammerer	John Robinson
Philip W. Darby	G. Paul Kowal	Howard Rosner
David A. Desjardins	Gerard J. Marquis	Sandy F. Smith, Jr.
Jan Dovenitz	Terrence Wells Marshall	John Strumwasser
Alan Dubroc	Chuck McKenzie	Robe Wood
Matt Eicholz	Alan Mitchell	John Woods
Charles Finitis	Francis M. Palms, III	

First Chorus Portrait

We have no surviving photographs of the first concert or the founding members of the chorus. The earliest portrait is from the December 1982 Concert. By that point the chorus had doubled in size to almost 100 members. Of those members, 77 performed in the holiday concert that December. Yet our first official photograph includes only 43 individuals. And we have only been able to identify half of those individuals.



Member Roster

Following is the list of all members of the chorus through the years to the best of our knowledge. Individuals are listed in alphabetical order by surname, using the formal name that was published in our programs.

Name	Concerts	First Concert
John Abbott	50	December 2000
Barry Abel	9	March 1988
Preston Abramowitz		
D’Mitri Agnes-Capone	1	December 2012
Gary Airel	5	June 1983
Victor Alarcon, Jr.	2	March 2014
Denis Albaladejo	2	March 1998
Dana Albertelli	13	December 2012

Name	Concerts	First Concert
Ferit Albukrek	15	March 1996
Paul Allen	6	December 2013
Iory Allison	7	March 1985
Mark Allyn	5	March 1999
Humberto Almeida	6	March 2011
Tom Aloisi	7	December 2001
Scott J. Amaral	11	December 1994
John Ambrose	14	March 1991

Name	Concerts	First Concert
Matthew Amsden	6	December 2006
Arthur Anderson	4	March 2004
Carl Anderson	2	December 1988
Charles R. Anderson, Jr.	11	March 2014
Glenn Anderson	22	June 1988
Jim Anderson	105	June 1982
Ken Anderson	1	March 1985
Randall L. Anderson	3	December 1989
John Andrews	1	December 2001
Tawia Ansah	3	December 2003
Alfonso Antonio	4	March 2014
Michael Appell	46	December 1997
Ken Arkin	2	April 1983
Christopher Arrington	3	December 2016
David Arsenaault	3	December 2009
Richard Arsenaault	83	June 1982
Jason Asciola	6	December 2011
Charles Ashworth	1	March 2000
Michael Askins	1	December 1984
Dana Atkins	2	December 1985
Ken Atwell	8	March 1999
Mark Austin	1	March 1986
Michael L. Austin	12	December 2003
Ken Averett	6	December 2001
Paul Ayala	4	October 1983
Daniel-John Aylward	20	December 1989
Patrick Ayoung	8	December 2004
Richard Babson	77	December 1991
Keith Babuszczyk	19	March 2002
Rick Backlund	2	March 1995
Christopher Backoff	9	December 2009
Jay Baer	81	December 1990
Alex Baker	45	December 1989
Brian Balduzzi	5	March 2014
Harold Baldwin	10	June 1989
Ted Bale	2	December 1986
Michael Ballard	13	June 2006
Rick Bankhead	4	December 2005
Michael Banville	4	December 1996

Name	Concerts	First Concert
Michael Barber	5	December 2015
Christopher Barberesi	2	March 2016
Jonathan Bardwell	14	March 2013
David Barnas	14	June 1990
Bill Barnert	32	December 1998
David Barnes	2	December 1982
Robert Barney	36	September 1985
David Baron	9	December 2009



Jason Barrera	8	December 2014
Bruce G. Barrett	53	December 1998
Barry Bartlett	12	December 1986
Thomas Bassinger	4	June 1982
Franck Baudry	6	March 2015
Frederick Baumer	11	December 1982
David Baumgold	11	March 2012
Nicholas Beach	9	December 1999
Vernon Beasley	3	December 2006
John N. Beaudreau	14	December 2012
Tyler Keith Beaupre	5	March 2012
John W. Beck	2	March 2001
Calvin Beckett	21	March 1991
Jonathan Beebe	3	December 2013
David Addison Bell	9	December 2012
Jerry Bell		
Keith Bell	42	December 2003
Garrett Richard Bell	3	December 2008
Josh Belson	2	March 2010
Matthew Bennet	4	December 2013
Sean David Bennett	14	March 2000
Richard Bentley	7	December 1995

Name	Concerts	First Concert
Izzy Berdan	47	December 2001
Patrick Beret	2	December 2016
Jeffrey Berger	12	December 1999
Davin Bergquist	3	December 2003
J. Anthony Bernardi	8	March 1998
Rick Bernasconi	4	December 1984
Bruce Berry	1	December 1991
William Frank Berry	6	December 2007
Scott Best	9	December 2004
Jonah Henri Beukman	14	December 2008
Josef Bevins	1	February 1982
Daryl Bichel	3	December 1984
Timothy Bickel	4	March 2015
John Bickford	21	June 2005
Michael Bickford	6	March 2003
Donald Bigwood	3	December 2016
Richard J. Bilodeau	1	December 1993
Harold Bingham	55	December 1990
Andrew James Birr		
Bryan Bishop	18	December 2007
James Black	17	March 2006
Hal Blackwelder	1	June 1985
Glen S. Blair	2	April 1989
Patrick Blais	1	December 2014
Brian Blancke	14	December 2012
Christopher Robert Blank	27	December 2006
Timothy J. Blank	5	March 2014
Rick Blanks	1	December 2003
Kevin R. Bleyle	12	December 2009
Robert Blum	44	April 1989
Ryan Bobadilla	1	June 2016
Robert Bois	2	December 1988
John Bollinger	6	March 1987
Matthew D. Bolt	4	December 2011
Graham Bond-Profirio	15	December 1993
Jose David Bonilla	5	March 2012
Tony Bonjorno	4	June 1988
Paul Bonneau	7	March 1995
Richard Boon Jr.	3	December 2016

Name	Concerts	First Concert
Douglas Borowski	2	December 1996
Vladimir Boscovic	2	December 2012
Randall Bott	11	March 1988
Alain Bouchard	34	June 1997
Allen Boucher	17	March 2000
Leo P. Boucher	7	March 1986
Richard Bourbeau		
Herbert F. Bourne	7	December 1982
James Boutin	1	December 1984
Scott Bowden	1	December 1985
Steven Bowe	5	March 2012
Jeremy Bowling	1	March 2001
Keith Boyles	1	April 1983
Don Bracken	3	December 1982
Ray Brackett	4	June 1989
Stephen Bradely	7	December 2009
Gregory D. Bradley	1	June 1983
Byron Bailey Bradshaw	6	December 2009
Kenneth Brady	1	December 1983
Michael Brady	6	December 1991
Noel Braganza	2	March 2014
Gerry Brague	2	March 1990
Scott Braithwaite	3	December 1993
David Branscombe		
Robert G. Branson	1	
Ronald Bredesen	1	March 1991
Frank Brennan	8	March 1999
Greg Brennan	8	March 2001
Everette F. Brewer	7	April 1989
Tyler Brewer	13	March 2013
Phil Briggs	3	March 1986
David M. Brillhart	78	March 1988
Samuel Brinton	9	December 2011
Caleb Broach	1	March 2017
Michael Broderick	2	March 2017
Robert A. Brooks	6	December 2006
Paul Brouillette	35	December 1992
Arlen Brown	3	December 1989
Frederick Brown	3	December 2016

Name	Concerts	First Concert
Gregory Brown	26	March 2006
Jared Clayton Brown	9	December 2008
John C. Brown	25	December 1990
Richard W. Brown	8	December 1982
Ted Brown	10	March 1999
William Brown	2	March 1994
Richard Brummett	1	December 1987
John G. Bryant	14	December 1988
Jimmie Bucci	12	April 1989
Rob Buckel	17	December 2003
John J. Buckley	3	December 2004
John Buckingham	34	March 2000
Jim Buckley	40	December 2001
Richard Buckley	2	March 2016
Bryan Buckus	3	December 1988
John Budron	2	December 1988
Kurt R. Buffington	34	December 1999
Andy Bullocks	18	December 2008
Eric Bullen	9	December 2014
James Bunting	1	June 1982
Ken Burger		
Raphael J. Burgos-Mirabel	3	December 1993
Robin Burke	3	June 2000
Burke N. Burr	6	April 1983
Scott Burrage	1	December 1987
John A. Burroughs	14	December 1999
William Burton	2	December 1982
Juan Buruca	2	March 2013
Darrell Butler	1	December 2003
Mark Butler	6	April 2008
John Butterfield	7	June 1985
Edward Byrne	6	December 2004
Kyle Cabral	2	March 2017
Tony Cabral	9	December 1997
Michael Cabrera	6	December 2015
Joseph M. Cacciola	22	October 1983
Christopher Caggiano	43	June 1998
Jake Calderin	6	December 2001

Name	Concerts	First Concert
Brian Calhoun	2	March 2013
Steve Calitri	15	December 2003
Jesse R. Call	17	December 2004
Rick Camara	6	December 1982
Joshua F. B. Camblos	1	June 1982
Clayton Jackson Campbell	5	December 2013
Kevin "K.C." Campbell	8	June 1982
James Campbell-Young	2	April 1983
John Camuso	2	March 2014
Jeff Candiello	28	December 2007
Paul Candler	4	December 1982
Ayhan Canikoglu	5	March 2000
Ron Cannell	1	December 1986
Ben Capistrant	6	December 2005
Craig Capone	82	June 1985
Michael Capparelli	35	March 2005
Joseph Caputo	12	December 2011
Thomas Carberry	1	December 2005
Andrew Cardamone	4	December 2015
Mark A. Carden	2	December 1982
David Carder		
Keegan Carlisle	3	December 2011
John Carney	2	March 2000
Douglas M. Carothers	1	December 2004
Patrick Carpenter	5	March 2010
Andrew J. Carpentier	9	December 2010
Pedro O. Carrasquillo	46	December 1999
Paul Carreiro	35	March 2004
Henry H. Carrey	11	December 2012
Donald Carrier		
Mike Cartledge	26	December 1990
Jack Carvalho	1	December 1987
Jason Casano	5	December 2004
Robert D. Case	3	December 2001
Bill Casey	58	March 1998
Daniel Castaldy	6	December 2013
Anthony D. Castellanos	8	December 2010
Victor Castillo	5	March 2007

Name	Concerts	First Concert
William Cattey	41	December 2003
Richard Cavallaro	34	March 2005
David A. Cecere	13	December 1999
Paul Cernota	44	December 2000
John Cerone	9	March 2005
Dean Cerrato	53	March 1997
Vincent D. Cervantes	1	March 2011
Christopher Chagnon	11	June 2013
Raymond Challis	3	March 1999
Paul Chamberland	1	June 1982
Charles Edward Chambers, Jr.	1	March 2007
Jeffrey Chapdelaine	31	December 2001
Peter Chapin	17	March 2007
Rick Chason	4	March 2015
Andy Chau	8	December 2014
Derick Cheeseboro-Weaver	11	March 2005
David Chen	27	December 2006
Michael Chen	9	December 2011
Even Huang-Yao Cheng	5	March 2012
Patrick S. Cheng	1	March 2002
Frank F. Chiera	4	June 2012
Butch Chilton	7	December 1990
Brett Masami Chin	10	December 2013
Sam Chinoy	5	June 2014
Joe Chittkusol	3	December 1998
Peter Cho	6	December 1997
Daniel Choi	1	March 2011
Thomas J. Choinski	80	June 1990
Simon Choong	11	December 2012
Christopher Chouinard	49	December 1995
Galvin Chow	28	April 2008
Barry Chung	9	December 2009
Paul Churchill	1	December 1988
Nick Ciaccio	5	December 2002
Joel Giovacco	13	December 2000
Bryan Clark	63	December 1991
Peter Clarke	20	March 1988

Name	Concerts	First Concert
Daneil J. Clenott	30	December 1985
John Clinkscale	9	March 2014
Donald R. Cloutier	16	December 2009
Nicholas Cloutier	7	March 2014
Rob Cluxton	13	March 1998
Randall F. Cobb	15	December 1993
Peter Cocchia	3	December 2014
Chris Cockshaw	3	December 1998
Richard Coe	6	December 1984
Brian Coffey	12	March 2000
Andrew R. Cohen	9	December 1987
Emil Cohen	5	March 2013
Adam Cohn	11	December 2002
Jeremy Collier	3	March 2014
Joseph S. Collins	5	March 2013
Thomas L. Collins, III	13	December 2011
Laurence E.D. Collopy	83	December 1986
Tom Comer		
Steven Comingdeer	1	December 2009
Andrew Compaine	42	December 1989
Josef Comperchio	3	December 1993
Don Comuet	1	June 1982
Gary L. Conboy	7	June 1998



Joe Concannon	2	October 1983
James Edward Concepcion	5	March 2012
John F. Cone	1	June 1997
Chuck Conley	31	June 2004
Stephen M. Conner	17	December 2011
Wayne S. Connors	1	October 1983

Name	Concerts	First Concert
Frank Conti	1	June 1982
Jason Coole	12	December 2009
Bill Corbin	5	December 2005
Robbie Corcoran	1	December 1992
Arthur Cormier-Leger	6	December 2013
Don Cornuet	2	December 1982
Eric A. Cossaer-D'Espies	5	March 1985
Scott Costa	2	March 1998
Alan Cote	3	December 2009
Michael J. Cote	34	December 1988
Scott Cotey	2	March 1992
Steven Couch	6	December 1999
Michael Coulombe	3	December 1996
Joseph Countie	1	December 1982
Jason L. Courtney	5	March 2015
Christopher Covill	3	December 2014
Michael Cox	6	December 2012
McCarthy Coyle	3	April 1989
Bruce Cramer	5	March 2016
Kyle Crand	8	March 2015
Larry Creedon	14	March 1994
Curtis Creekmore	16	December 2011
James Cressey	10	December 2005
James Croft	12	December 2010
James Alton Croker, III	11	March 2009
Neil Cronin	3	December 1989
Sean Crookes	9	December 2014
Peter Crosby	24	December 2004
Guy R. Croteau	38	December 2004
Evan Crothers	15	December 2009
R. Jordan Crouser	8	March 2011
Stephen Crowley	6	December 2009
Eric Crumrine	20	March 2011
Nestor Luis Cruz	1	June 2013
Neil Cudmore	2	March 1992
Robert Cullinane	34	March 2003
Jim Cullion	30	December 2003
Ryan F. Curtis	2	June 2001

Name	Concerts	First Concert
Jim Cyphers	12	December 1985
Raymond A. Cyr	18	December 1998
John D'Angelo	2	March 1988
Marcel D'Anjou	15	December 2012
Gerry R. Dagesse	71	December 1982
Mark Daggett	103	April 1983
Nicolas Dahlberg	11	March 2012
Michael V. Dain	21	June 1982
Bryan Daley	4	December 2015
Peter Damon	3	December 2013
Christopher Daniels	10	December 2004
Sean Daniels	6	December 1997
Philip W. Darby	6	June 1982
Idario Ferreira DaSilva	1	March 2011
Chuck David	5	March 1994
Paul Davis	2	March 2017
Joel Davidson	1	March 1991
Joseph Davies-Gavin	9	December 2010
Joseph Davin	3	December 2013
Neil Davin	1	December 1982
Bill Davis	3	December 1988
Hank Davis	8	March 1997
Tim Davis	14	April 2008
Tod Davis	3	December 2016
Todd A. Davis	7	December 1988
Jerry Day	15	December 2010
Lewis Brian Day	24	March 1994
Lucas De BuenosAires	10	December 2013
Jakob De Laurentiis	3	December 2008
Alverson de Souza	47	December 1999
Bill Dean	7	December 2002
Christopher Dean	30	December 2003
Guy DeAngelis	15	December 2012
Ross W. Dekle	47	December 2000
Michael Dela Vega	2	October 1983
Dixon Delaware	27	December 2004
Giuseppe Delisi	21	December 2009
Paul J. DeLorey	17	December 2011
Bryan Demers	2	June 1994

Name	Concerts	First Concert
David Denis	5	March 1994
Matthew C. Deos	13	December 2000
Robert T. Derry	13	December 1982
Kevin J. Deschenes	15	December 1995
David A. Desjardins	8	June 1982



David DeSmith	2	March 1998
Ralph E. Desmond	5	December 1982
Shane Desmond	7	December 1998
Scott Desrosiers	4	March 2016
Christopher A. Deutschman	7	March 1998
Patrick Michael Devine	9	December 1984
Christopher Di Franco	2	March 2014
Jose Raul Diaz	6	December 2010
Pedro J. Diaz Sokolski	2	March 2017
Arthur DiGiovani	1	June 1986
Greg Dill	17	December 1994
Jim Dillon	7	December 1990
Earl E. Dimaculangan	24	June 1989
John DiMarino	31	December 1997
Christopher P. Dingman	14	December 2001
Paul R. Dion	4	December 1982
Richard Dirmyre	1	March 2001
Joe DiSalvatore	45	December 1988
Don DiSalvo	8	March 1988
Mark DiVincenzo	6	December 2005
Trung Doan	15	December 2007
Patrick Dobens	1	March 2017
Matthew Doherty	67	December 1992
Jud Dolphin	1	December 1994
Zach Dombroski		

Name	Concerts	First Concert
Paul J. Donovan	18	December 1996
Shawn P. Donovan	12	December 1995
Ricardo George Doriott	1	December 2009
Justin Douglas	5	March 2004
Jan Dovenitz	1	June 1982
Tom Dow	2	December 2016
Ed Dowgiallo	4	June 1984
Tim Downey	1	June 1994
Ronald Downing	11	April 1989
Michael Dragone	3	March 2003
Wayne Drake	27	October 1983
Tim Dreher	13	December 2012
Richard Drinkwater	4	December 1982
Mark Drucker	2	December 2001
Jeff Drury	3	June 1985
Luigi Du	1	March 2016
Kongxiang Duan	6	December 2015
David Dubick	2	December 1992
Alan Dubroc	3	June 1982
Mike Dubson	1	December 1989
Danny Duccello	9	December 1997
George Dudley	8	March 2005
Thomas Dudley	8	March 2015
Daniel J. Duffy	15	March 1988
Neil E. Dugas	28	April 2008
Brian Dumont	13	December 1997
Berhan Duncan		
John W. Duncan	6	December 2011
Dwight Dunning	41	March 2000
James Dunton	2	April 1984
Brian R. Dupont	3	December 2011
Erick DuPree	1	December 2009
Tim Dupree	3	December 1999
Steve Durand	3	December 2007
Cyle Durkee	1	June 2000
Ron Duvernay	3	December 2003
Steve Duysen	2	March 1994
Stephen M. Earheart	21	December 1999

Name	Concerts	First Concert
Adam Kirk Edgerton	12	March 2012
Thomas Edwards	1	April 1989
Christopher Eggsware	1	December 2014
Matt Eicholz	1	June 1982
Brian Eiermann		
Dave Elliott	3	December 1987
Ross G. Elliott III	10	March 1995
Ed Ellis	11	December 1997
Charlie Emple		
Michael English	3	December 2004
Naoya Enomoto	3	December 2016
Barry Epstein	3	March 2011
Rose Ericson	6	December 2002



Jaime Enrique Estrada Valles	2	March 2017
Enobong Etteh	1	June 2014
Don Eunson	4	December 1982
Adir Even	19	December 2001
Nicholas Everage	27	December 2002
Mark Everett	12	December 1996
Brian Ewald	5	April 2008
Karim Fadel	1	June 2010
Sean F. Fahey	3	December 2000
Gary J. Fallon	8	December 2000
Paul E. Fallon	4	December 1993
Joel Farley	2	March 1998
Wayne D. Fastzkie	4	April 1989
Jeffrey Fatchaline	50	December 2000

Name	Concerts	First Concert
Joseph Feinstein	5	March 2015
Josh Feinstein	1	March 2017
Mark David Fennell	1	June 1987
John K. Ferguson	9	March 2013
Jonathan Fernald	20	March 1994
Nelson E. Fernandes	3	March 2009
Milton Ferreira	1	December 1984
Robb Fessler	1	December 1994
John Fichtel	2	December 1997
Trevor Findlay	12	December 2011
Charles Finitis	2	June 1982
Robert G. Finkenaur	41	March 1999
Daniel Finn	10	December 2005
Sedat Firat	9	December 2003
Miles A. Fish, III	1	June 1990
Mark Fitzforry	35	December 2003
David B. Fitzgerald, III	17	December 2003
Tim Fitzgerald	2	December 1988
Timothy B. Flatt	34	December 1996
Steve Fleming	6	December 1997
Jeffrey Flemings	7	April 1989
Ryan Flemming	9	December 2010
Karl Flueckiger	31	December 1990
Gerg Flynn	6	December 1987
Ian F. Flynn	27	December 1996
Norman Flynn	4	December 2015
Nathan Fogg	1	June 1998
Roger Folch	2	March 1999
James Foley	3	December 2009
Christopher L. Follett	4	June 2014
Jeffrey Ford	15	December 1987
William Ford	7	December 2014
Bob Forgues	3	December 1982
Douglas Fortado	9	December 2011
Gary Fortin	5	March 2010
Charles Fortunato	29	April 2008
Joshua Foster	7	December 2014
V. Scott Foster	9	December 2000
David F. Fougere	15	March 1993

Name	Concerts	First Concert
Daniel Fournier	39	December 1985
Ethen Fowler-Humphrey	24	December 2005
Matthew Fox	8	March 2015
Antonio Francis	3	December 2006
Emil Frank	6	December 2015
Jason E. Frankel	20	December 2008
Johan Franzen	9	December 2010
Brendan Fratus	2	October 1983
Paul W. Frazer	7	June 1982
Jim Freiman	9	December 2014
Joshua French	2	March 2000
Wayne S. French	12	April 1984
James Frey	1	December 1991
David Friedler	2	December 2016
Joel E. Friedman	93	April 1983
Scott Friedman	1	June 1982
Wayne Fritsche	5	March 1992
James Fritz	9	December 1990
Daniel Frizzell		
Stephen Frost	3	December 2003
Jeffrey B. Frye	3	March 1992
Scott T. Fuller	9	December 1989
Fred S. Furnari	2	March 1994
Courtney Furno	86	December 1988
Jack Gaede	2	March 2006
Dan Gage	1	June 1990
Thomas Gagnon	3	March 1993
Kevin Gahagan	3	December 1993
Brian Gahan	12	December 1999
David Gaita	20	March 1998
Michael Galasso	2	March 1996
John Gall	4	December 1999
Johnny Gall	6	December 2015
John Gallagher	5	March 1988
John Gallagher	4	December 2013
Walter Gallant	15	December 1997
Thomas Galluzzo	25	December 1998
Garrett Garborcauskas	5	December 2015
Luie Garcia		

Name	Concerts	First Concert
Keryx Christopher-Rhys Garcia-Llobrera	12	March 2001
Allen Scott Gardner	1	March 2017
David Gardner	1	December 2014
Scott Garvin	22	December 1990
Senen Gatillo	1	December 2016
Christopher P. Gaucher	2	March 1994
Roland Gauruder	1	June 1982
Carolyn Geissler	1	December 1994
Thomas Gengel	2	December 2005
Michael D. Gerber	6	December 2011
Daniel German	1	March 2007
Joseph Germanos	20	December 2010
Bob Gertsen	5	March 1998
David Eric Gethmann	8	March 2011
Mark Gianino	1	December 1983
Vernon-John Gibbins	3	December 2004
Danielle Gibson	2	March 2000
Todd Gibson	2	June 1988
John Gidding	2	December 2002
Ronald Gillis	18	December 2005
Jim Gilmore	4	March 2004
Ralph Gioncardi	6	December 1992
Michael Girouard	2	December 2014
R. Scott Givens	1	June 1982
Kurt M. Glacy	3	December 2003
Paul Glassman	8	June 1982
James Glavin	5	December 2015
Stone Glover	3	December 2012
Samuel Gloyd	33	June 1997
Chad Gobert	11	March 2010
Keith Godbout	4	December 2004
Steven Goecke	27	December 2007
Kelvin Goh	12	December 1997
Len Goldberg	5	April 1983
Ken Golner	50	December 2000
Alvin Gomez	5	December 2000
Jason Gomez-Lopez	2	March 2013
Alberto A. Gonzalez, Jr.	2	March 2017

Name	Concerts	First Concert
Joshua Goodbaum	6	December 2006
Edmund M. Goodhue	21	June 1982
Michael Goodwin	6	December 2005
Frederick Goodwin	12	June 1982
Brian Gordon	1	June 1987
Jim Gordon	4	June 1983
Patrick M. Gordon	5	April 1989
Gregory J. Gorman	20	April 1989
Brian K. Gowdey	3	December 1996
Charles Gracy	1	March 2017
Mark Gracy	1	March 2017
Ken Graham	1	December 2007
John Graves	9	April 1983
Neil Gray	12	December 1991
Stacy Gray	2	December 1992
William Gray	1	June 1983
Zane Gray	2	March 1999
Roger C. Graybill	8	December 2006
Ted Greely	23	March 2000
Roland T. Green III	10	June 1982
Alan Greenfield	6	June 1982
Max Joshua Greenfield	7	December 2011
Natanel Gregory Greenman	7	December 2004
Dale Greenwood	6	December 1982
Bradford J. Greer	1	December 2016
Brian C. Griffin	7	December 1992
James Griffin	6	December 2015
John Griffin	8	December 1998
Gary Griffiths	36	June 1988
Tim Grover	1	June 1985
Stuart D. Grow	3	December 2003
Scott R. Grumling	11	December 1997
Daniel Guarino	2	December 2001
C. Matthew Guenter	3	December 1996
Cameron Guilmette	1	March 2017
Rondell J. Gulley	4	December 2003
Ken Gullotti	9	March 1987
John Gustafson	32	March 2001

Name	Concerts	First Concert
Geoffrey K. Hahn	2	March 2017
Steven Haire	1	December 1994
Daniel C. Hall	4	June 1986
Geoffrey A. Hall	45	December 1999
Toby Hall	1	March 1992
Timothy J. Halloran	3	December 2011
Ali R. Halloumi	1	June 2015
Jeff Halpern	1	June 1983
Jon Anders Halvaosen	1	December 2009
David W. Ham	53	December 1996
Joseph Andrew Hanak, MD	7	March 2014
David B. Hanks	20	April 2008
Raymond Hanna	1	December 2016
Mehdi Mathieu Hannouz	9	December 2010
Craig M. Hansen	24	December 1986
Phillip Hanvy	21	December 2001
Bradley Harder	4	December 2014
Tim Hardin	3	June 2000
Mark Harding	3	December 1995
Steve Hardy	1	March 1991
Jeff Harig	5	March 1988
Lale Hariry	5	March 2010
Richard Harlan	6	December 1983
Kenny Harmon	4	December 2004



Jeremy Harper	5	December 2011
Jim Harper	6	December 1997
Adam Harrington	5	March 2013
Steve Harrington	7	March 1992
Andre Michael Harris	2	March 2017

Name	Concerts	First Concert
Jay Harris	3	April 1983
Rick Harris	6	April 2008
Jeffrey Michael Hartman	3	December 2007
Alan Hartwell	11	March 1988
Daniel A. Harvey	3	June 1982
Thatcher Harvey	9	December 2001
Tom Harvey	5	December 2002
Matthew Hast	2	June 1997
Daniel Hauck	3	December 2010
Tom Hauenstein	23	December 2001
Jeremy P. Hayes	22	March 2007
Gary Heatwole	1	December 1982
Scott Hebert		
David Heckert	33	December 2003
Charles Hefling	8	December 1994
Rex G. Heineman	4	June 1989
Eric Helmuth	13	June 1997
Joel Hencken	1	June 1982
Bradley Hendershot	2	March 1992
Donald Henderson	2	March 1987
Nardy Henigan	30	December 1985
Sean Hennessy	5	December 2015
Doug Herr	2	March 1993
Stephen Herschkorn	1	April 1983
Ron Hersom	15	December 1989
Craig Hickman	5	March 1991
Charles R. Higgins	1	April 1983
Chad Hildal	22	March 2002
Jeffrey Hilger	43	December 1998
David Joshua Hill	6	December 2009
Montario Hill		
Rob Hilliker	11	December 1999
Michael Hillwig	15	December 2008
George Hinds	3	December 2016
David Hinterman	10	March 2012
Christopher Hird	2	April 2008
Ken Hirschkind	43	March 2003
John Hmurak	1	June 1983
DJ Hoare-Travaglini	38	December 2001

Name	Concerts	First Concert
Charles E. Hodges, Jr.	10	March 1992
John Paul Hogan		
Jazzul Holguin	2	March 2013
Martin Hollick	5	December 1991
Bill Holstein	1	June 1985
John J. Homko	51	December 1983
Matthew Robert Honeycutt	3	December 2016
Michael Hook-DiMarino	11	December 2000
John Hooker	2	December 1990
Gary Horen	12	March 1986
John Paul Horn	1	December 2016
Chuck Hornberger	2	December 1986
Daniel Austin Horowitz	12	December 2007
Michael Horowitz	7	December 2002
Joseph Horton	1	December 1991
Sean Hoskinson	1	March 1991
Stephen Houldsworth	10	December 1988
Jeffrey K. Howard	21	December 2007
Edward Howland	18	December 2009
Nasi Huang	3	March 2006
Philip Lin Huang	5	March 1999
Robert S. Hubbard	10	December 2013
Eric Hubert	5	March 2013
Bryan Hughes	6	March 2014
Matthew Hughes	5	March 2016
Bill Hulseman	33	December 1999
Joseph Hunt	4	December 2015
Mitch Hunt	1	March 1986
Ernst F. Hunter	5	March 2013
Brad A. Huntress	44	December 2000
John Hynes	5	June 1986
John Iacona	9	December 2011
Alan H. Ingram	65	March 1996
Kevin Ireland	1	March 1988
Alan Isgar	1	June 1983
Steven Isherwood	15	December 1982
Fred Isom	3	March 2016
Nick Iuliano	3	December 2010

Name	Concerts	First Concert
Donald Jackson	3	March 2014
Jack Jackson	8	March 2002
Gerald B. James	73	March 1990
Joe James	27	December 2001
William E. Jameson	63	December 1991
Olivier Jamin Changeart	5	March 2007
David Janero	17	December 1994
Paul Janosik	17	June 2001
Vinay Jayaram	3	December 2013
Lyle Jensen	1	December 1989
Paul A. Jensen	3	December 2004
Stephen Jensen	18	March 2000
Steve Jewett	53	December 1999
F. Curt Johnson	14	April 1989
David Johnson	9	December 2004
Eric K. Johnson	22	December 1989
Norman D. Johnson	45	December 1997
Randy C. Johnson	12	December 1986
Raymond Johnson	12	April 1984
Samuel Johnson	3	December 2016
Steven P. Johnson	8	March 2005
Tim Johnson	2	December 2005
David L. Jones	3	December 1989
Kenneth Jones	4	March 1985
Paul T. Jones	9	December 2013
Steven Ladd Jones	6	December 2009
Craig Jordan	1	December 2001
Michael Joseph	6	December 2012
Jared Alexander Joyce		
Jermaine Joynes	14	March 2012
Timothy Juday	3	March 2006
Kent Jue	3	December 1993
Michael Jugenheimer		
Ricardo Junquera	9	December 2008
Kassidy Jack Kabza	3	December 2011
Chang Kae	1	March 1985
John Kahila	1	December 1991
David Kajko	23	June 2001
Mumtaz Kammerer	8	June 1982

Name	Concerts	First Concert
Tedd Kapinos	5	March 1997
Alex Kapitan	13	March 2013
Larry Kaplan	22	December 1985
Steve Kaplan		
Michael Kasper	32	June 1984
Elliot J. Katz	8	March 2015
Howard Katz	3	December 1985
Kenneth Kayser	2	March 1994
Paul Joseph Keaney	6	March 2015
Thomas J. Kearns	33	December 1993
James Keating	72	December 1989
Christopher Lewis Keefe	5	April 1989
James Keefe	1	December 2014
Rob Keenaghan	2	March 1994
Daniel W. Kelley	9	March 2004
Joseph Damian Kellogg	5	March 2001
Daniel Kelly	6	December 1989
Thomas J. Kelly	1	March 2001
John Kelso	10	December 2003
Terrence Kenealy	20	December 2007
Christopher Kerins	1	June 1990
Adrian Khactu	1	December 2014
Mehran Khaghani	3	March 2003
Daniel Scott Kilbreth	8	December 1996
Stanton Kilpatrick	8	June 1986
Evan King	5	March 2001
George Alexander King Jr.	12	December 2013
Patrick King	5	December 2001
Stanley King	17	June 2000
Shaun Kinsella	4	March 2001
Jacob Kitson	2	March 2017
Steven P. Kleinman	64	December 1993
Christopher Kohberger		
Peter Kokoszka	49	June 1991
Hal Kolsky	14	December 1999
Michael Koonce	2	December 1987
Steve Kosakow	17	March 2002
John A. Kosartes	6	December 1988

Name	Concerts	First Concert
R. A. Kowalski, Jr.	3	December 2004
J. Jacob Krause	12	December 2008
Bryan D. Kreisinger	9	December 1989
David A. Kronman	2	March 1998
Phil Kuan		
Roger Kuhn	6	December 2010
Paul Kukie	17	December 1985
Joseph Kurosz	30	December 1989
Volker Kurze	6	December 1998
Edward Kuva	9	December 1982
John La Bella		
Sebastian La Chance	1	March 2015
James Robert LaBonte	5	December 1998
Ron LaCombe	1	December 1983
Wyatt LaCoss	6	March 2004
Scott LaFlamme	7	December 2013
Mike LaFleur	17	December 1986
Gary Laforest		
Roger Henry LaGreca	3	March 1999
John Lamirande	10	March 2000
Paul Lamothe	1	December 1985
Dean Lamsa	32	March 1985
Buddy Lancaster	4	June 1994
Fred Lange	2	June 1988
David Langer	6	December 2009
Antonio Lanuza	9	December 2002
Joe Lanza	5	March 2006
Nick LaPete	2	March 2017
John Laporta	10	December 1985
Thomas Large	7	March 2004
Eric Larivee	13	March 1998
George Larivee	4	March 2004
Vaughn Larsen	1	December 2001
Paul Laskorski	11	December 2012
Daniel Laukaitis	9	June 1990
Peter C. Lauro	19	December 2008
Andrew K. Lavin	4	June 1993
Anthony Lawson	7	June 2005
Naylon Leapley	1	December 1995

Name	Concerts	First Concert
Jacob Lee Leatherberry	23	March 2010
Marcel LeBlanc	6	June 1990
Peter Leblanc	5	March 1988
Bruce Leblang	1	December 1997
Robert D. LeClair	1	June 1982
Michael J. Leclerc	56	March 1999
David C. Lee	44	April 1989
Jackson Lee	46	December 1999
Kirby Lee	3	December 1999
Michael Lee	1	December 1994
Raheem Lee	5	December 2015
Mark Legassie	9	December 1986
Jeremy Leiferman	27	December 2004
Jeffrey Lemasters	1	June 1997
Edward J. LeMay	16	March 2012
Wai-Meng Leong	2	April 1989
Donald Lepley		
Edward LeSage	6	March 1994



Taras Victor Leschishin	3	December 2006
James Lesui	4	March 2016
Bernard Levin	2	March 1998
Andrew Levine		
Joshua Levine	5	December 1998
Scott D. Lewis	9	March 1988
Spencer J. Lewis	1	March 2011
Spencer Lewis	3	December 2014
Ryan Li	1	June 2013
Blain D. Lichman	1	December 1989
Joel Light	2	March 1998
Steve Lilly-Weber	21	December 1996

Name	Concerts	First Concert
Manuel J. Lim	28	March 1999
Scot Lincoln	10	December 2000
Todd Lindamood	10	December 2011
Darwin Lindblom	5	March 1999
John Lindi	1	December 2000
Taylor Lindsey	3	December 2015
Bob Linscott	29	December 2003
Frank Lipsitz	9	December 1997
Jeffrey F. Lipton, Jr.	6	December 1988
Jesse Liu	4	December 2005
Travis Lively	2	December 2001
Anthony Livolsi		
Andrew Lobao	1	December 1985
James Patrick Lobo	9	December 2013
Steve Lodi	5	December 1998
Bradley Logenecker	1	December 1991
Peter Logue	3	December 2014
Michael Lohri	2	April 1989
Michael Lombo	32	March 2000
Vincent Longo	3	December 1999
Daniel M. Loran	3	December 2009
Matthew Thomas Lorello	8	December 2014
Magdiel Lorenzo	6	December 2015
Michael Lorenzo	4	December 2004
Al Lovata	39	December 2001
Gustavo Lozada	5	March 2006
Alex Lucchesi	16	March 2001
Christopher Ludwig	83	December 1989
Patrick Lummika	4	December 1989
Furley Lumpkin	1	December 1984
Roy E. Lundin	11	December 2000
Jim Luther	17	December 2002
Tom Lutzy	3	December 1994
Martin Luz	2	March 1990
Joseph Lydon	8	March 2001
Al Lynch	1	December 1995
John H. Lyons	11	December 1982
Alex Macalalad	3	December 2001

Name	Concerts	First Concert
Don MacDonald	1	June 1987
Christopher MacDow	3	March 2003
Jack MacInnis	3	June 1983
Michael J. Maciolek, III	19	December 1997
Philip Mackay	7	December 2000
Larry Madden	3	December 1994
Scott Madden	2	April 1983
Shawn Madden	1	December 1999
Pascual Madrid III	5	December 1982
Michael Maggard	7	March 1992
Andrew Maggiore	9	December 2011
Carmen Maglio		
Matt Magrath	2	March 2017
Kelly Joe Mahon	4	December 1991
Christopher Mahoney	48	December 1996
Kevin J. Mahoney	6	December 2006
Matthew B. Mahoney	2	March 1988
Robert Mahoney		
Gregory Mailloux	19	December 1984
Daniel Joseph Makhholm	2	March 2017
Mark Malcolm	2	December 1987
Sean Mallari	21	December 1993
Wayne Malloy Jr.	5	December 2015
Bill Mandel	33	December 2001
Andrew F. Mannone	23	December 2006
Rohan Raoul Manohar	5	March 2013
Athan Mantalos	11	December 2002
Stephen Maragioglio	7	December 2002
Keith March Mistler	2	December 2016
Erik Markus	3	March 2007



Name	Concerts	First Concert
Gerard J. Marquis	2	June 1982
Gregg Marrer	2	March 1994
David M. Marshall	3	March 1992
Geirge K. Marshall	9	December 2010
Terrence Wells Marshall	5	June 1982
Eric Martellini	18	December 2007
Scott Martin	3	December 1997
Andrew Martinez	11	December 2012
David Martyn	1	December 2005
Christopher Mason	3	December 2000
Michael Mason	12	December 2003
Regis Masson	2	March 1999
Kenneth Mattsson	3	December 1989
Cecil Charles Maxfield	1	December 1986
Kenneth L. Maxwell, Jr.	30	December 1999
Howard May	2	March 1992
Carl McAiley	2	December 1987
Daniel McAtee	9	December 1999
James McCafferty	1	December 1986
Wilfred S. McCalla, Jr.	8	March 1988
Shawn McCartee	11	June 2008
Bruce McCarthy	17	March 1986
Charles McCarthy	5	June 1987
Thomas McCartney	16	December 2002
Jason McClellan	5	March 2013
Christopher McCormick	8	June 1999
Dennis McCrum	55	March 1987
David McCullough	2	December 2014
Steven Samuel McCune	2	March 2011
James L."Jim" McDonnel	48	December 1998
Ed McDonough	6	December 1997
Daniel McDougal	4	December 1982
Andrew McGarrell	3	December 1987
Shane A. McGarry	4	April 2008
Ed McGinnis	3	December 1989
Terence G. McGinty	7	December 1995
John McGowan	1	December 1991
Kevin McGuire	2	March 1988
James Paul McGurn	1	December 2007

Name	Concerts	First Concert
Dan McHugh	4	December 1990
Mark McHugh	3	December 2003
Edward H. McIvor	3	December 2012
Frank McKeithan	5	December 1982
Kevin McKenna	3	December 1991
Chuck McKenzie	41	June 1982
Michael McKinstry	4	March 2016
Sean McLaughlin	2	March 2017
Phil McLemed		
Alec D. J. McLure	9	March 1992
Rudy McNeill, Jr.	3	March 2002
Scott Medeiros Jr.	3	December 2013
George William Medina	1	December 1997
Raming Medina		
Mark Meehl	9	December 1995
Cathy Meek	5	March 2003
Phil Melemed	8	March 1992
Emmanuel Melendez		



Kilian Melloy	26	March 2009
Bernard-Marie Mendes France	15	June 2000
Ed Maradith	3	December 1987
Greg Mercer	2	March 2009
Mark R. Mercer	9	December 2008
Brandon Meredith	5	March 2004
George Merrill	15	March 1993
David F. Messier	12	December 1982
Rod Meth	4	October 1983
Edmund Metzold	3	December 2016
Michael M. Mikowski	19	June 1988

Name	Concerts	First Concert
Alan S. Miller	9	December 1997
Colby Alexander Miller	2	March 2013
Daren Miller	3	December 2006
James L. Miller	3	December 1993
Jeff Miller	4	December 1982
Matthew Miller	1	March 2017
Michael Miller	2	December 1991
Ryan C. Miller	3	December 2016
Glenn G. Milliken Sr.	50	December 1998
David Mills	4	December 2002
Michael Miner	35	March 1999
Konstantine Mironychev	1	March 1996
Christopher Mistretta	1	June 2017
Alan Mitchell	6	June 1982
Ray Mitchell	4	December 1984
Travis James Mitchell	4	June 2011
Jeremy Moccia	4	March 2015
Joseph Molloy	6	December 1985
Tom Monahan	16	December 1988
Roger Monette	3	December 1997
Jinx Montano	6	March 2000
Michael Monte	1	March 1998
Rey Monteloyola	4	December 2005
John J. Montesa	6	December 1999
Dominic Montuori	29	June 1990
Brian J. Mooney	11	March 2004
Dan Mooney	46	March 2001
David Mooney	6	June 1983
Brendan Moore	23	December 1997
Eric Moore	11	June 1999
Joseph Moore	3	December 2001
Richard Moore	7	June 1986
Carlos O. Moran	21	December 2008
John F. Moran	19	December 2009
Joshua Moran	10	June 2010
Henry Morgan	24	December 2003
Jerry Morgan	2	March 1991
Robert Morgan	2	March 2013
Jeff Morrissey	34	December 2002

Name	Concerts	First Concert
Jody Moser	5	December 2003
Jeffrey S. Mosier	6	December 2005
Matthew Moura	3	December 2016
Edward R. Mowrey	25	March 1997
Glenn R. Moyer	9	December 2009
Nick Mozzicato	10	December 2012
Alexander Muentener	2	March 2015
James Mulder	11	March 2011
William Mullen	2	March 1995
Robert Munafo	15	December 1990
Jhom J. Munera	6	December 2009
Brian Murphy	56	December 1996
Bud Murphy	3	December 1990
Connor J. Murphy	2	March 2009
Luke T. Murphy	37	December 2004
Maureen M. Murphy	18	December 1994
William Murphy III	3	December 2016
Christopher Murray	13	March 2013
Paul Duane Murray Jr.	1	March 2015
Stephen D. Murtagh	6	December 1993
Lorenz Muther	7	December 1998
Larry Mynatt	2	March 2004
David E. Mynott II	16	March 1988
Ray Nadeau	3	June 1983
Jeffrey Nagengast	10	March 2013
Terence Napier	5	December 1982
Edward Nardell	3	December 2016
Bernardo Navarro	4	December 2006
Clay Roberts Neal	3	December 2006
William Neely	22	April 2008
Dale Neff	1	April 1983
Kai Lund Nessel	6	December 2013
Mark Allan Newhaus	11	March 2009
Robert H. Newbold	6	December 1984
James Newman	27	June 1984
Mark R. Newton	53	December 1993
Ryder Nguyen	5	December 2015
Johnny Nichols Jr.		
Mike Nichols	11	December 1998

Name	Concerts	First Concert
Sky Nicks	5	March 1999
Frederic Nicol	3	March 2007
Nicolas	2	April 1989
David D. Nielson	13	December 1993
Russell Nile	3	December 1989
Kevin P. Norton	8	March 1997
Joel Nosek	26	March 2009
Christopher Nuss	42	December 2003
Michael Nuss	27	December 2005
Paul O'Brien	5	March 1994
Robert O'Brien	3	December 1999
Alfred O'Connell	38	December 1995
Joseph O'Donnell	9	December 2000
Edward O'Dwyer	21	December 1997
Stephen J. O'Meara	2	March 1992
John O'Neil	7	December 1990
Jim O'Rourke	7	December 2002
Dan O'Shea	3	March 2016
Ellen Oak	10	March 1998
Daniel Ohnemus		
Paco Ojeda-Gonzalez	2	June 1989
Matthew J. Oliva	3	December 1983
Steven Olsen	4	December 2015
John Olson	6	December 2000
Russell Ormiston	10	December 2013
Cecilio Orta	2	March 2014
Kenneth Orth	3	December 1985
Stephen Ortolano	15	March 1999
Richard Osborne	3	March 1994
David Osheskie	3	December 2007
Michael Oster	5	March 2013
Sam Ou	9	March 1998
Ed Ouellette		
Daniel Ovitt	5	December 1992
Nicholas David Owlett	9	December 2003
Steve Oyangen	52	December 1998
Ross Jay Ozer	36	March 1994
John Paige	3	December 1994
Francis M. Palms, III	7	June 1982

Name	Concerts	First Concert
Nicholas Panagiotou	15	March 2012
David Panella	6	June 1982
Samuel Pang	18	June 1997
Matthew Paolucci	2	June 1997
Alan Paonessa	4	March 1993
Scott P. Parisi	15	June 1995
Maximilian Park	1	December 2015
Adam Parker		
Jerry Parker	4	December 2004
Richard E. Parker	1	December 1991
William Adam Washburne Parker	11	April 2008
Carlos Parra-Herran	6	December 2011
Bill Parrelli	2	April 1989
Bill Parrow	5	March 2009
Bryan Parsons	11	December 2002
James Parziale	48	December 1997
Michael Passe	6	December 1995
Bob Patcha	28	June 2002
James Patterson	2	June 1995
Geoffrey Patton	5	December 1998
Jason Pawlicki	3	December 1989
Christopher Payne	12	December 2007
Benjamin J. Peavey	3	March 2016
Mark Anthony Pelletier	3	June 1982
Joseph A. Pels	8	December 1982
H. Varrick Pelton	7	June 1988
Luiz Pena	2	March 2000
L. Dean Pender	7	December 2011
Michael Penn	1	December 1991
Daniel Eaton Pentlarge	2	March 2004
Stephen Pepper	9	December 1996
Fermin Peralta	6	March 1999
David Perkins	1	June 1982
Randolph Perkins	5	December 2007
Edward Perpetua		
Michael Perrone	28	December 2003
Ben Perry	3	December 1986
Bud Perry	3	December 1985

Name	Concerts	First Concert
Dennis Perry	1	December 2003
Jess Perry	14	December 1984
Jim Perry	2	December 1982
Rafael Peruzzo	3	December 2015
N. Scott Pestana	6	December 2010
Mark W. Peters	6	December 1992
Peter Petraitis	2	June 1982
Michael Phaneuf	7	December 2002
Chuin Phang	6	December 1996
Allen Phelps	1	March 2007
Frank Philip	1	June 1982



Jerry Phillips	15	December 1983
Jay Philomena	15	December 2012
Paul Philpy	6	March 2003
David J. Pia	15	June 1987
Scott Piatov	1	March 2004
Eric Pickett	6	December 1996
Cameron M.E. Pierce	7	December 2014
Greg Pierce	6	December 1984
Stephen Piergrossi, Jr.	2	March 2017
Rocco Pigneri	12	December 2009
David Piperno	14	April 2008
Wilson Pipkin	1	June 2016
Jake Pitochelli	5	March 2016
Peter Pitula	3	March 1993
John R. Poirier	25	December 1987
James E. Poitras	5	March 2001
Larry Poitras	28	December 1982
Daniel Pollak	5	March 2015
S. Gordon Pooler	13	December 1990

Name	Concerts	First Concert
Ryan Poplin	23	December 2004
Gabriel J. Porrata Vallejo	3	December 2016
Bruce R. Porter	1	April 1989
Bruce R. Porter	3	June 1989
Bob Porzio	15	December 1995
Matt Potter	4	March 2006
Brian Powell	9	December 1983
Kelvin Powell	26	December 2007
Matthew Proch-Wilson	4	December 2015
James F. Profirio-Bond	18	December 1992
Jason W. Prokowiew	2	June 1997
Jeremy Proulx	9	March 2013
David Przybyla	6	December 2008
Andrew Puccino, Jr.	1	June 1990
Guy F. Pugh	2	April 1984
Peyton Pugmire	3	December 2002
Charles Wilder Puls	17	March 1999
Michael Andree R. Perugganan	26	March 2004
Burton D. Pusch	2	March 2014
Yusheng Qin	5	December 2015
James Quackenbush	14	March 2010
Joseph M. Quigley	2	December 1984
Michael Quinlan	6	December 2015
Michael Quinn	10	December 2013
Rafael Quintanar	9	December 2014
Joseph A. Racalto	1	March 2000
Kurt Rademaekers	1	June 1982
John Michael Raftery	1	December 1993
Matt Rainville	6	December 2002
Gary Ralph	1	April 1983
Robert Rametti	2	March 2009
Jon Ramler	9	December 2002
Victor Ramos	41	December 2003
Ken Ramoska	42	December 1998
Steven Rancourt	2	March 2017
Tim Randolph	2	March 1995
Lido Raposo	20	December 1988
Howard Rawding	5	March 2013

Name	Concerts	First Concert
Carl Ray	4	June 1982
Peter A. Ray	11	March 2012
Douglas S. Raymond	32	June 1993
Andrew Rayner	3	December 2013
Robert L. Reader	11	March 1998
Jeff Record	9	December 2010
Sandy Reder	5	June 1982
Charles Daniel Redmond	6	December 2011
Johnny Redmond	5	March 2012
Tom Regan	29	December 1990
Joseph Reid	3	December 2013
Noel Everet Reid	29	March 1988
Dennis M. Reidy	22	December 1989
Bob Reinhard	1	June 1982
Will Reiter	3	March 2012
Cyrus Reyes	5	December 2003
Reuben Reynolds	59	March 1998
Eric Rezsnyak	9	December 2014
Kaveh Riahi	21	December 2007
Christopher Ricciotti	9	March 1994
Clark Rice	5	March 1992
Kevin D. Rice	27	December 2000
Clifford Richards	42	June 1988
Jeffrey Richards	6	December 1996
Allen "Will" Richards	8	March 2006
Joey Riddle	4	March 2006
Lee Ridgway	15	September 1982
Louraine M. Riel	1	December 1994
Sean P. Riley	17	December 2011
Joseph Rios	3	December 2016
Ron Riso	35	March 2004
Richard Rivard	1	December 1989
Ron Rizzo	4	June 1982
Joshua Roach	2	March 2009
Glen Robbins	3	March 1993
Don Robinson	9	December 1987
Harlow Robinson	2	March 1998
John Robinson	5	June 1982

Name	Concerts	First Concert
Donald Roby	8	March 2005
Paul A. Roby	7	June 2005
Dominic Rocca	1	December 1982
Bill Rochford		
Mark Roderick	5	March 2012
Todd Michael Rodrigue	5	March 2009
Jorge Rodriguez	13	March 2001
Luis Neftali Rodriguez	5	March 2012
Kevin Rogers	5	December 1988
Timothy Rogers	34	June 1987
Tom Rogers	4	June 1983
Ruben Romano	11	December 1997
Dana Rosengard	11	June 2009
Howard Rosner	14	June 1982
Mark C. Rossi	3	December 2013
Robert Rothery	2	March 1990
Matthew Rouse	2	March 2013
Kevin Rovelli	2	March 2017
Peter Roy	3	December 2015
Roland W. Roy	48	March 2001
Ari S. M. Rubenstein	5	December 2013
Eric P. Rubinstein	18	March 2000
Harold Rudolph	7	December 2014
Anthony Rufo	3	December 2000
Kelly W. Rush	15	December 1999
Matt Russell	23	December 2000
Mathew James Russo	5	March 2013
Andrew Rycraft		
Sal Sabella	2	March 2017
Erik Sachs	4	December 1991
Stanley Sack	34	March 1990
Jaime Salazar	2	March 1995
Chuck Salerno	1	March 2015
Matthew Sandel	3	December 2003
Todd Sandstrom	12	December 2004
Steven SanSoucie	1	December 2015
Scott G. Santarelli	12	March 2004
Dominic Sarcid	2	April 2008

Name	Concerts	First Concert
Tom Saunders	5	March 1993
Wayne Savageau	4	March 2009
Tony Scarpetta	60	December 1995
Kevin Schattenkirk	8	March 2015
Mario Schiavone	5	December 1999
Paul Schierenbeck	29	March 2001
Gerry L. Schmidt	6	December 1986
Jason Schneiderman	3	December 2011
Stephen Schonberg	7	December 2004
Dan Schwartz	1	December 1996
Leslie Schwartz	1	March 2001
Andrew E. Scott	2	March 1999
Edward Scribner	8	March 2002
David J. Seabolt	2	December 1988
S. Trent Seames	1	December 1989
Brandon Sears	2	March 2001
Dan Sears	1	December 2002
Carl Seglem	24	December 2009
Jeffrey Alan Sekscenski	3	December 1998
Mitchell Sellers	2	June 2000
George Senekhamphone	3	December 2013
Abdel Sepulveda	9	December 2009
Orlin Serdarov	2	March 2014
Frank Joseph Serna	2	March 2004
Pedro Serrazina	3	December 1998
Tim Shafer	1	December 1997
David Shaffer	10	December 2013
Kevin Shancady	45	December 2000
Jeffrey Shaw	3	December 1982
Pauly Shay	1	March 2003
James Shea	3	December 1997
Michael Shea	23	December 1997
Thomas Sheehan III	4	March 2016
Christopher Sherman	2	March 2009
Paul Sherman	6	December 1992
Robert L. "Rab" Sherman	101	December 1982
Scott D. Sherman	5	December 1998
Michael Sherrin	8	March 2007

Name	Concerts	First Concert
Kin-Yee Ian Shin	12	December 2006
Hunter Shirley	4	December 2015
Joseph P. Shore		
Aaron Shuman	18	December 2001
Brian Shuman	31	December 1993
Robert Shutter	2	December 2001
Ted Sicker	1	December 1982
Buddy Silvia	1	June 1993
Rick Simkin	15	March 1985
Todd Simon	2	December 1990
James Simpson	23	December 2008
Kirk Simpson	11	March 2010
Andrew F. Sirois	16	March 1999
Chad M. Sirois	1	December 2015
Michael Sirois	10	December 2004
Anand Sitaram	9	December 2014
Mykal O'Neal Slack	3	March 2014
Harvey Alan Anteus Slaughter	6	December 2006
Jim Slayton	51	December 1997
Donald J. Small	39	December 1995
Fred Smallwood	5	March 2002
Alexander C. Smith	2	December 2003
Arianna Smith	4	December 2015
Arthur R. Smith	8	March 2010
Corey Smith	33	December 1983
Douglas W. Smith	12	April 1989
Dwight D. Smith	3	October 1983
Erill Smith	17	March 2007
Eugene Smith	2	March 1988
Paul P. Smith	6	December 2003
Peter Smith	6	December 1982
Richard Smith	13	December 1993
Ryan Smith	1	December 2016
Sandy F. Smith, Jr.	6	June 1982
Stephen E. Smith	6	December 1988
Steven Smith	59	December 1989
Paul Snively	33	December 1998
Robert Sofio	12	June 1986

Name	Concerts	First Concert
Frank Soldo	8	December 2003
Daniel Soleau	2	June 2000
Howard I. Solomon	7	December 1986
Kirk Sommers	3	December 1997
Drew Souerwine	1	December 1982
Jeremey Jacob-Kadom Spears	9	December 2011
Corey Spence	30	December 2003
Bill Spera	35	December 2003
Robert Spiegel	3	December 2015
David Sprinkle	23	March 2002
Douglas St. Lawrence	52	December 1998
Dave St. Pierre	7	December 2000
David R. Stachelski	12	December 1988
Dominic Stagno	6	December 1982
Howard Stahl	2	March 1994
Joseph Stallone	4	June 1983
Scott L. Stanley	2	December 1994
Vince Stansbury	6	December 2002
Tim J. Starkey	2	October 1983
Red Starks	3	December 2001
Dan Staub	41	March 1987
Tony Stegall	1	December 1989
Edward Steigerwald	18	March 2007
Joe Stein	16	December 1987
Stacey Stephens	24	March 1999
Peter Sterpe	17	December 2008
David G. Stewart	3	March 1985
Ian Stewart	3	December 2014
Robert Stiefel	1	December 1995
Greg Still	31	December 2001
Russell L. Stirling	9	December 2009
Bob Stock	1	March 1986
P. Andrew Stockton	1	June 2017
David Stockton	14	March 2013
Stephen Stolfors	13	June 2000
Rob Stone	44	March 2000
Sam Stone	2	March 2017
David F. Story	8	March 2015

Name	Concerts	First Concert
Timothy Strauhal	1	June 2017
Christopher Strawbridge	3	December 1998
Rob Strober	3	December 2001
Douglas Morgan Strong	4	June 1985
John Strumwasser	105	June 1982
Erik Strunk	6	December 2009
David Stuhr	7	December 1991
Vincent Su	9	December 1990
Ashaad Suarez	1	June 2013
John Sullivan	3	March 2000
Liam Sullivan	8	December 2003
Michael Sullivan	5	March 2016
Oliver Sun	38	March 2002
Jared Suresky		
Cullen Sutherland	3	December 2016
Adam Sutton	16	December 1996
Greg Sutton	2	March 1993
Rand Sutton	3	December 1987
William Sutton	4	June 2013
Dave Swart	5	March 1998
Drew Swayze	33	March 2002
Rob Swayze	1	December 2001
Liam Sweeney	6	December 1999
Robert Lee Sweeney	4	December 1982
Walter E. Swiatynski	8	March 1993
Darryl Swirsky	1	December 2005
Loren Sylvester	3	December 2016
Sandy T.	1	April 1983
James Taber	20	December 1990
David Taglieri	6	December 2008
Christopher Tam	7	December 2004
Eric Tang	1	March 1996
Alex Taratuta	3	December 2013
Christopher Teague	5	March 1997
Bob Tella	13	December 1996
Derek Ternullo	5	March 2016
Robert P. Teitirick	16	March 1994
Mark Thall	1	December 2007
Evan Thayer	9	December 2009

Name	Concerts	First Concert
Joel Thayer	3	December 1994
Sam Thayer	4	December 2004
Gary Thies	82	December 1986
Craig S. Thomas	21	December 1985
Ed Thomas	3	December 1985
Mark R. Thomas	10	December 1997
Shawn Thomas	2	March 2017
Walter W. Thoms	10	June 1987
Floyd Thomson	32	March 1985
Jeffrey Thomson	18	December 1994
Jay Thornberry	11	March 2001
Michael Thornton	2	December 1985
T. Peter Tibbetts	8	December 1986
Jansen Tiongson	17	December 2011
Brian T. Tivnan	5	December 2007
Michael W. Tobey	77	December 1991
Joseph Tocio		
Ika Todorovic	1	December 1986
Yuping Toh	6	December 2001
Pablo Tourn	3	December 2016
Craig Towers	11	December 1993
Shawn Towle	3	March 1991
Larry Traverso	9	December 2001
Richard Triplett	9	March 1992
Steve Tromp	11	March 2011
Matthew Trudeau	17	March 2006
Stephen Trumble	6	December 2015
Tom Trykowski	3	December 1989
Dennis Tsai	3	December 2013
Chris Tseng	3	December 2001
Demetrius Tuck	15	March 2012
Wesley Dean Tucker		
Nick Turco	3	December 2002
Royce Tyree	24	June 1995
Kevin Tyrell	6	December 2002
Steven J. Vacca	1	December 2009
Luis Valdez	64	December 1995
Jason Van Dinter	10	March 2004

Name	Concerts	First Concert
John Van Eften	3	June 1983
Wayne R. Vanier	29	December 1988
Lorenzo E. Vantaggiato	5	December 1998
Jose Rudy Vargas, Jr.	3	December 2011
David Varner	19	June 1983
Michael Vaughn	12	March 2004
Michael Veillette	1	December 1991
Jeffrey Venuti-Swan	3	June 2005
Kevin Vigneron	1	December 2007
Ann Vivian		
Bertrand Vogelweide	13	December 1996
Ludwig von Hahn	8	December 1995
Steven Carl Vorenberg	20	March 2007
Jim Votaw	2	March 1993
Neil Vyas	8	March 2012
Paul-David Wadler	1	December 1984
Charles P. Wagner	6	December 2010
Timothy Wagner	3	December 2006
Keith Wallace	2	March 1991
Nichaael Walsh	4	December 2002
Junmin Wang	1	December 2015
Tyler Wansley	6	March 2015
Bruce Ward	5	April 1989
David Warren	11	March 1991
Dowe M. Warren	18	March 2001
Keith Warren	1	December 1983
Chuck Wesley	1	March 1988
Sean Waters	14	December 2001
Billy Watkins	8	December 2012
Steve Waugh	4	December 1993
Donnie Wayne	1	March 1988
Mark Wayne	5	December 1989
Christian Webster	12	December 2005
Peter Webster	13	December 2002
Dave Wegehof	11	December 2003
Kyan Wei-Hsuan Hsu	6	December 2006
Tom Weisend	66	March 1995
Conor Weiss	3	December 2014

Name	Concerts	First Concert
Eric Weiss	2	March 2013
Paul Welch	3	December 1998
Craig Wells	1	December 1982
Allan Welter	1	December 2009
Todd Wesche	4	March 2002
C. Patrick West	40	March 1993
Robert Westmoreland	2	December 1986
Chris Wheeler	2	October 1983
Scott Whipple	18	December 2005
Paul Whitaker		
Joseph White	29	March 2000
Nick J. White	6	March 1999
Christopher Whiteman	2	June 2000
George Whiting	6	March 2015
Louis A. Whitney	5	March 1992
Dan Wielandt	5	April 1989
David Wiinikka	14	March 1999
Henry Coleman Wilder	4	March 2014
John Wildman	2	June 1987
Andrew S. Wilkins	9	December 2014
Bruce Williams	1	December 1984
Glen Williams	3	March 1993
Jason Williams	23	December 2009
Bill Williamson	40	December 1982
Peter Williamson	3	March 2006
Tim Williamson	43	December 1988
David Wilmot	4	December 2005
Mark Wilson	6	April 1989
Peter Wilson	12	December 1999
Timothy H. Wilson	3	December 2007
Jack Wofford	2	April 1983
Michael W. Wolfe	2	March 1992
Terence Wolfe	3	December 1983
Carlton L. Wood	3	December 2016
Rob Wood	1	June 1982
David Woodall	41	December 1998
Donald Woodford	32	December 2002

Name	Concerts	First Concert
Frederick S. Woodland, Jr.	9	December 1987
Bill Woods	4	December 2002
John Woods	1	June 1982
Phillip Dexter Woods	6	March 2002
Richard Woodvine	3	December 2000
Michael Worcester	6	December 1985
Donald Wozniak II	3	December 1998
Dan Wyman	1	June 1998
Michael Xavier	36	December 2002
Timothy H. Xiao	1	December 2014
Scott Michael Yagel	5	March 2013
Felix Ye	5	December 2013
James J. Yeomans	3	December 1992
George P. Yfantidis	5	December 2004
Richard York	8	December 1998
Jay Yospa	3	December 1996
Mark Young	1	December 1999
Yang Yu		
Ken Zak	7	December 2001
Benjamin Zavisza	8	December 2014
Brent D. Zeigler	47	March 1999
Bryan S. Zerbe	2	December 1996
Shen Zhou	2	March 2017
Jeffrey James Zimmerman	5	December 2007
Juergen Zimmermann	8	June 2006
Randy Zinkus	11	December 1995
James	1	June 1982





In 2017 we became the first LGBT chorus to perform in the Middle East, including an outdoor performance in Tel Aviv, Israel.



The chorus released 11 CDs of our music. The Here to Stay CD, covering the music of George and Ira Gershwin, won critical acclaim.



On our 2005 European Tour, the BGMC had the honor of performing in Dvořák Hall at Prague's famed Rudolfinum .



The chorus has been fortunate to perform numerous times at Symphony Hall in Boston. Pictured here is our 2015 concert with Broadway performer Laura Benanti.

STAFF



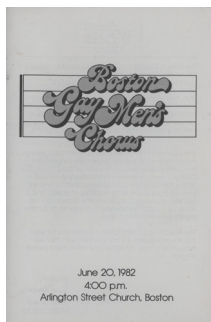


BGMC Staff

Over the past thirty-five years, the chorus has been fortunate to have incredibly talented men and women leading us. The leaders named here were ably assisted by dozens of paid and volunteer staff on both the artistic and administrative side and hundreds of individuals who have served on our board. The industrious work of all of those individuals have made the chorus the successful organization it is today.

Artistic Staff

Josef Bevins	February 1982-August 1982	Music Director
Lee Ridgway	September 1982-June 1985	Music Director
Robert Barney	August 1985-August 1997	Music Director
Reuben M. Reynolds, III	September 1997-Present	Music Director
Ellen Oak	September-December 1998	Guest Conductor
	February-March 2008	Guest Conductor



Josef Bevins
No Photo Available



Lee Ridgway



Robert Barney



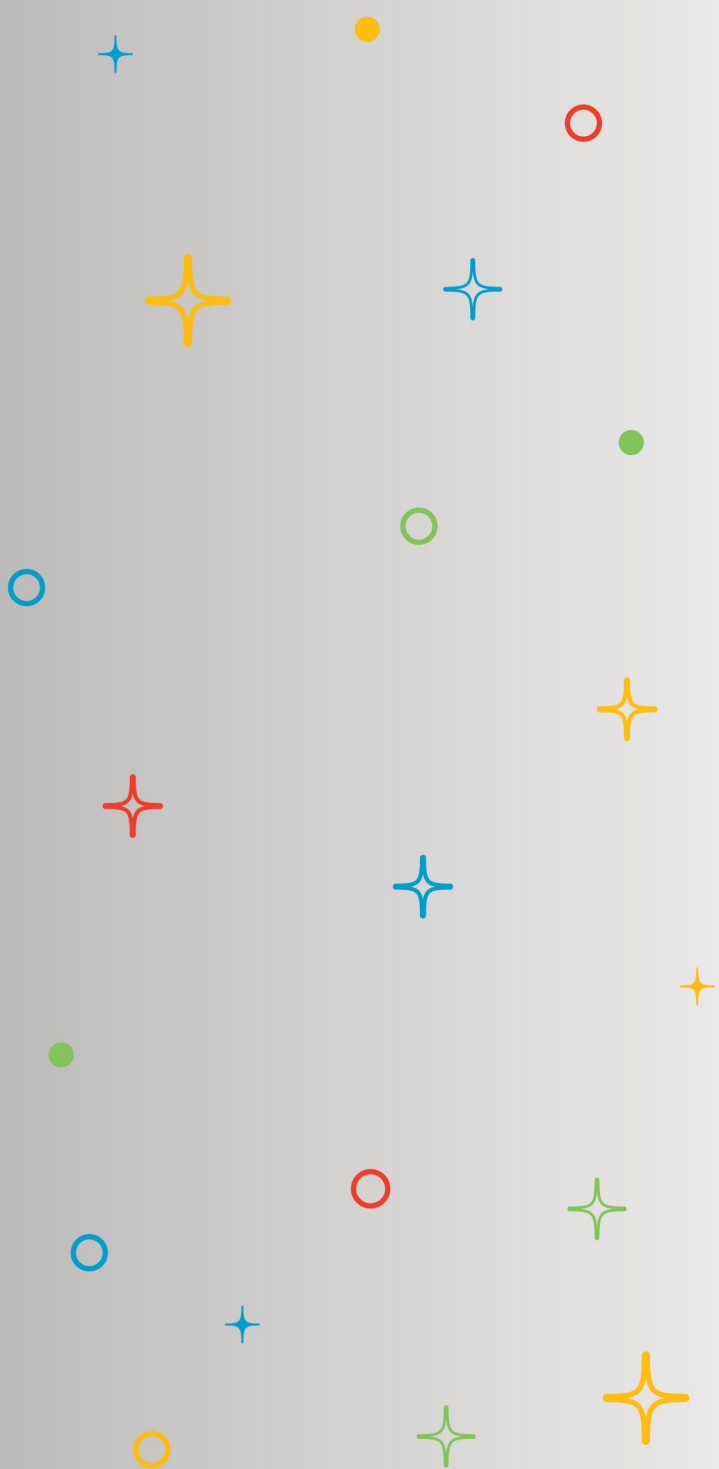
Reuben M. Reynolds, III

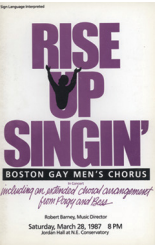
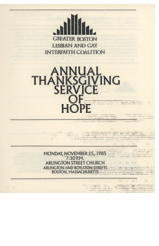
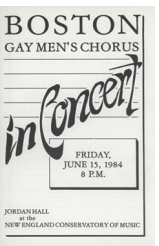
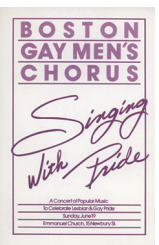
Administrative Staff

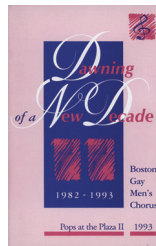
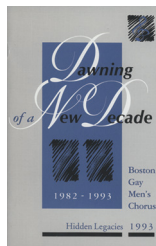
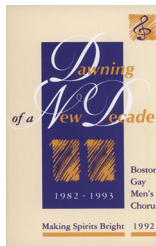
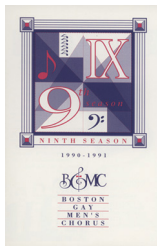
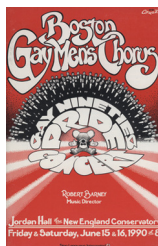
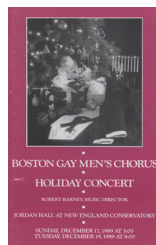
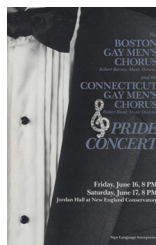
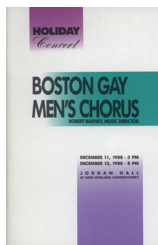
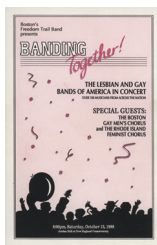
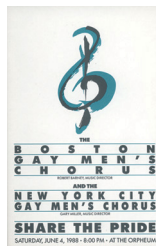
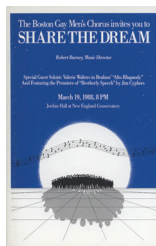
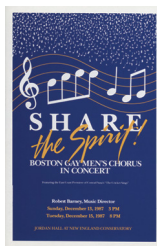
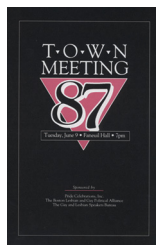
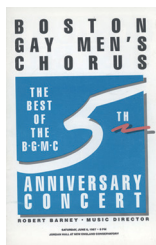
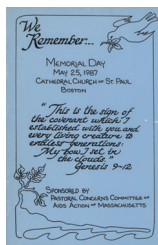
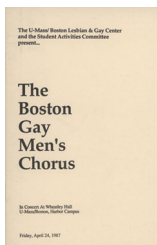
Ann Vivian	September 1991-June 1994	Administrative Director
Steven Smith	January 1995-February 2010	Executive Director
John Strumwasser	September 2011-September 2012	Executive Director
Craig Coogan	October 2012-Present	Executive Director

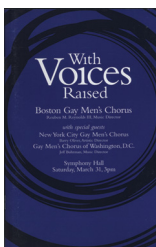
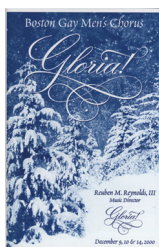
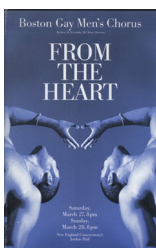
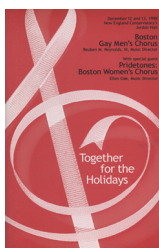
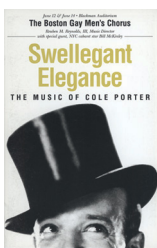
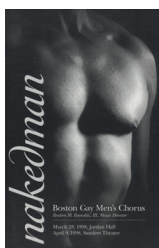
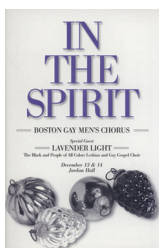
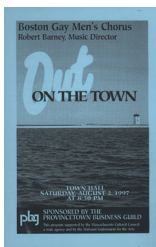
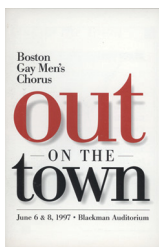
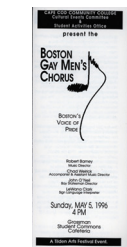
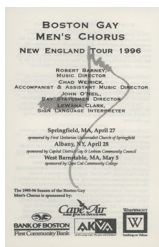
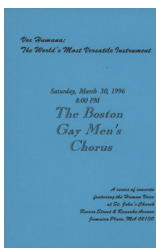
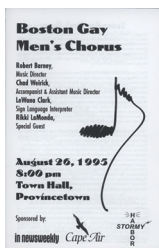
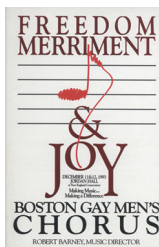


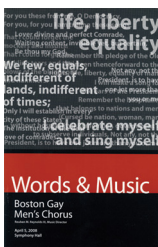
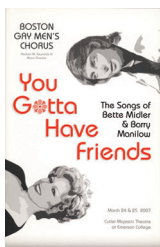
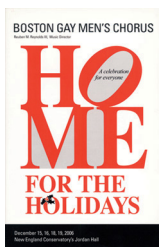
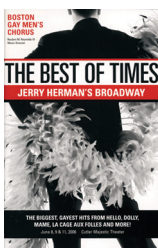
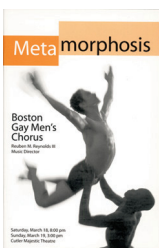
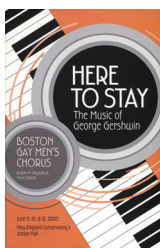
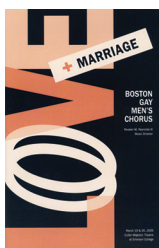
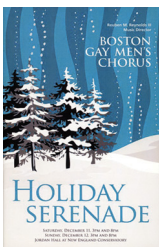
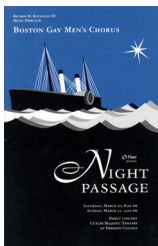
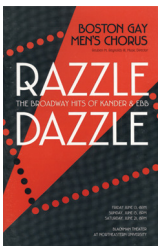
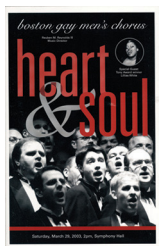
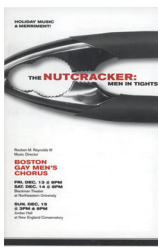
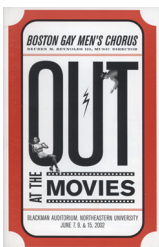
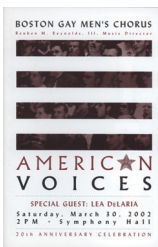
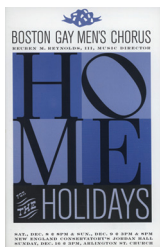
PROGRAM COVERS

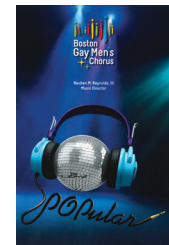
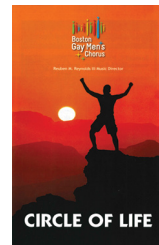
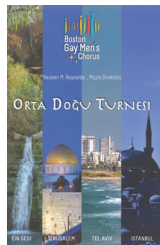
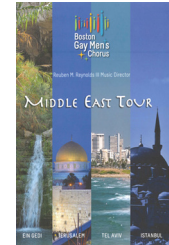
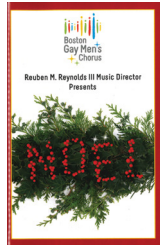
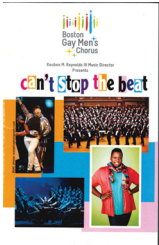
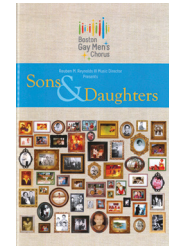
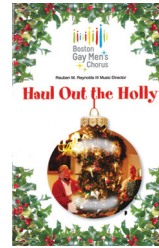
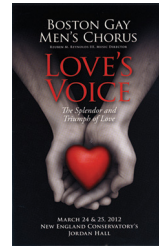
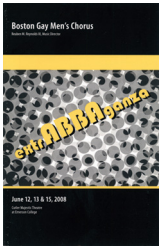




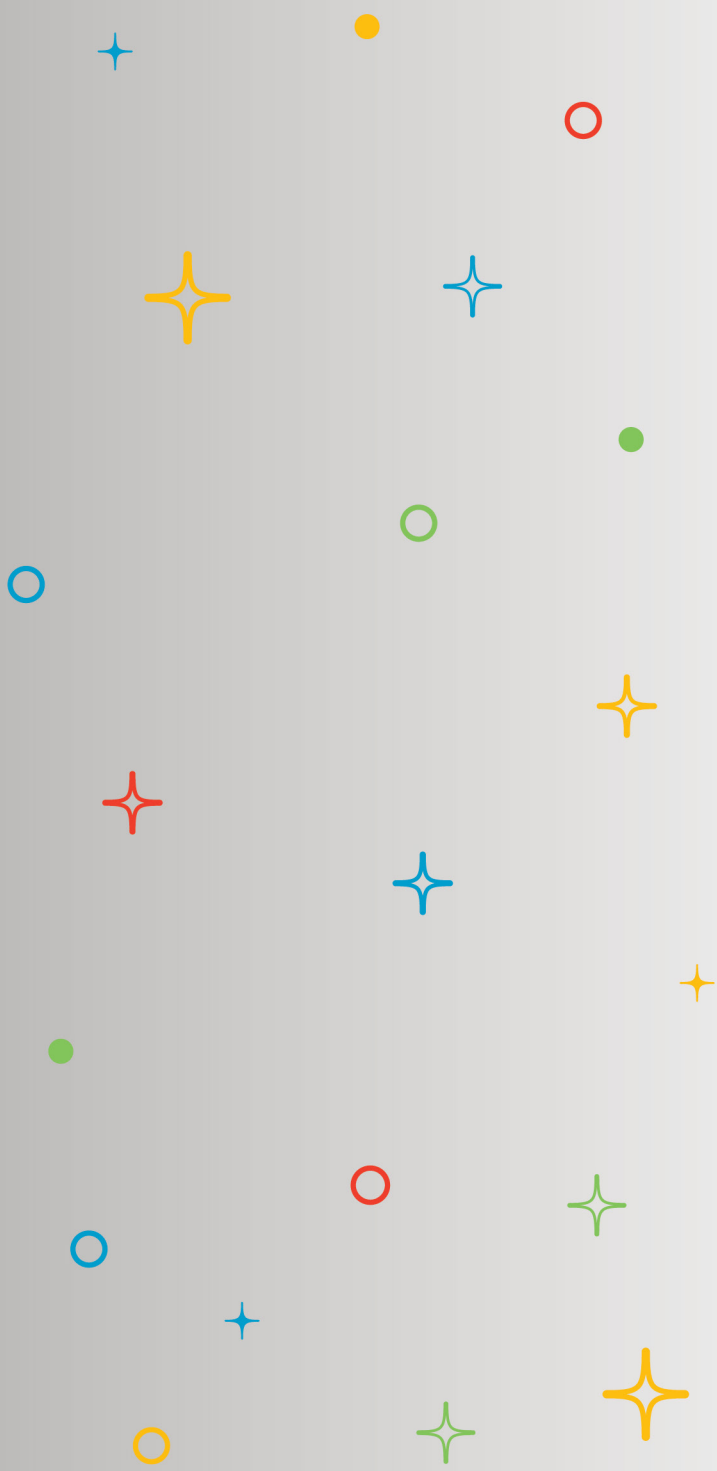








PERFORMANCE LIST



During the course of 35 years, the chorus has performed in many different venues, with many different guest artists. We have performed with other members of the Gay and Lesbian Association of Choruses. We have also performed with talented professional musicians and singers, from Boston and New York City cabaret performers to Broadway stars. In 2005 we joined Senator Edward M. Kennedy and other prominent individuals for the world premier of *With Voices Raised*. The performance was part of the Boston Pops annual televised Fourth of July concert on the Esplanade.

Our repertoire over the years has included classical music, show tunes, popular music, and new music of all types. We have commissioned dozens of original compositions from leading composers, including Roger Bourland, David Conte, Jake Heggie, Ricky Ian Gordon, Libby Larson, Lowell Lieberman, Alice Parker, Daniel Pinkham, Joshua Shank, Conrad Susa, and more. Our discography includes eleven CDs and hundreds of performance videos on our online video channel. Over the years our annual audiences have grown to more than 12,000 live attendees and more than 500,000 online. Each year we actively perform and engage with high schools, Gay/Straight Alliances, communities of faith, and other organizations.

Our performances have taken us around the nation, and around the world. We have also been fortunate enough to conduct two overseas tours. In 2005, our European tour had us singing before a live audience of more than 700,000 people at Berlin Pride. We also became the first openly LGBTQ chorus to perform in the Catholic nation of Poland. In 2015 we added to our list of firsts as we became the first LGBTQ chorus to perform in the Middle East, with numerous performances in Israel and Istanbul, Turkey. We have performed in some of the greatest halls in the world, both at home and abroad.

In the early years, the chorus performed numerous times, with no particular schedule. In addition to our regular Boston performances, we would regularly perform in Provincetown as well. Originally these performances were held in conjunction with Provincetown Carnival in August. Now these performances have moved to the annual Holly Folly celebration in December. Early on we settled into a three-concerts a year model: a holiday concert in December, a spring concert in March, and a Pride concert in June. This is the model that we still operate by today. The official list below contains only the major concerts, it does not include the numerous outreach and other performances that we conduct each year.

Guest Artists

- Laura Benanti
- Ann Hampton Callaway
- Nell Carter
- Lea DeLaria
- Linda Eder
- Sutton Foster
- Katharine McPhee
- Alex Newell
- Faith Prince
- Stephen Schwartz
- Lillias White

Organizational Collaborations

- Boston Lyric Opera
- Boston Pops and Tanglewood Festival Chorus
- Treble Chorus of New England

GALA Chorus Collaborations

- Connecticut Gay Men's Chorus
- Denver Gay Men's Chorus
- Gay Men's Chorus of Washington, D.C.
- Gloria [Dublin, Ireland]
- Lavender Light: Lesbian and Gay Gospel Choir
- London Gay Men's Chorus
- Maine Gay Men's Chorus
- New York City Gay Men's Chorus
- Pridetones: Boston Women's Chorus
- San Francisco Gay Men's Chorus
- Voices Rising

Discography

- *Joy* (2010)
- *In Need of Music* (2009)
- *Live in Poland* (2005)
- *Here to Stay: The Music of George Gershwin* (2005)
- *Best of the BGMC Live* (2004; nominee, 2005 Outmusic Award)
- *Razzle Dazzle: The Broadway Hits of Kander & Ebb* (2003; nominee, 2004 Outmusic Award)
- *Gloria!* (2001; winner, 2002 Outmusic Award, "Outstanding New Recording—Chorus")
- *Eos* (2000)
- *Oz and Beyond: The Music of Harold Arlen* (1999)
- *Freedom, Merriment & Joy* (1996)
- *Visions: Words for the Future* (1994)

Awards

- 2016 Massachusetts Nonprofit Network's (MNN) Excellence Award in Communications
- 2015 Israeli Consulate of Boston award for Community Service Excellence
- 2014 Aaron Stein Memorial award (American Group Psychotherapy Association)
- 2010 Greater Boston Business Council Community Service Organization award for Excellence
- 2008 Massachusetts Teachers Association "Creative Leadership in Human Rights" Award
- 2003 Telly Award - The Visionaries
- 2002 Outmusic Award "Outstanding New Recording—Chorus"

Performance Halls

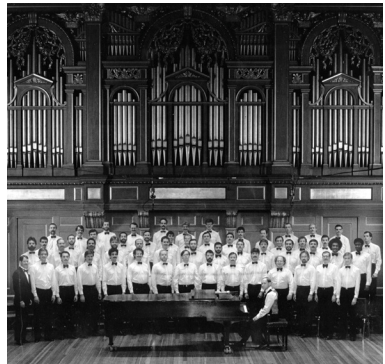
- Symphony Hall, Boston
- Avery Fisher Hall, Lincoln Center, New York City
- Boettcher Concert Hall, Denver
- Carnegie Hall, New York City
- Davies Symphony Hall, San Francisco
- Jordan Hall, New England Conservatory, Boston
- Knight Concert Hall, Miami

- Orchestra Hall, Minneapolis
- Place des Arts, Montreal
- Rudolphinum, Prague
- Sanders Theater, Harvard University, Cambridge

Performance Title	Date
Boston Gay Men's Chorus	June 20, 1982
December Songs	December 12, 1982
Spring Songs	April 16, 1983
Singing With Pride	June 19, 1983
A Concert to Life	October 13, 1983
Holiday Concert	December 18, 1983
Boston Gay Men's Chorus in Concert	April 29, 1984
Boston Gay Men's Chorus in Concert	June 15, 1984
In Concert for the Holidays	December 9, 1984



BGMC performance in the 1980s.



With Hearts Fortified	March 31, 1985
Forget Your Troubles...	June 16, 1985
Strike the Harp and Join the Chorus	December 14, 1985
Llights! Camera! Chorus!	March 15, 1986
We, Too, Have a Song to Sing	June 13, 1986
Come Out for the Holidays	December 14, 1986
Rise Up Singin'	March 28, 1987
The Best of the BGMC (5th Anniversary)	June 6, 1987
Share the Spirit	December 13, 1987
Share the Dream	March 19, 1988
Share the Pride	June 4, 1988

Performance Title	Date
Holiday Concert	December 11, 1988
Spring Concert	April 1, 1989
Pride Concert	June 16, 1989
Holiday Concert	December 17, 1989
In Concert At Symphony Hall	March 17, 1990
Holiday Concert 1990	December 16, 1990
Symphony Hall	March 9, 1991
Pride Concert	June 9, 1991
Pops at the Plaza II	June 11, 1993
Freedom Merriment & Joy	December 11, 1993
Origins & Visions	March 18, 1994
Pops at the Plaza '94	June 10, 1994
Hollywood Holidays	December 10, 1994
An Act of Love	March 23, 1996
Feelin' Groovy	June 7, 1996
Keepers of the Light	December 14, 1996
Vocies of Freedom	March 22, 1997



The BGMC celebrated ten years in 1992.



Out on the Town	June 6, 1997
In The Spirit	December 12, 1997
NakedMan	March 28, 1998
Swellegant Elegance: The Music of Cole Porter	June 12, 1998
Together for the Holidays	December 12, 1998
From the Heart	March 27, 1999
Oz and Beyond: The Music of Harold Arlen	June 11, 1999
Carols and Lullabies	December 11, 1999

Performance Title	Date
EOS	March 25, 2000
Bustin' Out All Over	June 9, 2000
Gloria	December 9, 2000
With Voices Raised	March 31, 2001
Misbehavin'	June 2, 2001
Home for the Holidays 2001	December 8, 2001
American Voices	March 30, 2002
Out at the Movies	June 7, 2002
The Nutcracker: Men In Tights!	December 13, 2002
Heart & Soul	March 29, 2003
Razzle Dazzle: The Broadway Hits of Kander & Ebb	June 13, 2003
'tis the season	December 12, 2003
Night Passage	March 20, 2004
British Invasion: The Songs of Elton John & Queen	June 10, 2004
Holiday Serenade	December 11, 2004
Love and Marriage	March 19, 2005
Here to Stay: The Music of George Gershwin	June 9, 2005
Swing in the Season	December 9, 2005
Metamorphosis	March 18, 2006
The Best of Times: J erry Herman's Broadway	June 8, 2006
Home for the Holidays 2006	December 15, 2006



The three kings, Caspar, Balthazar, and Melchior, made an appearance at the 1999 holiday concert.



The BGMC performed with the Washington, D.C., Gay Men's Chorus and the New York City Gay Men's Chorus in March 2001 at Carnegie Hall.

Performance Title	Date
You Gotta Have Friends: The Songs of Bette Midler & Barry Manilow	March 24, 2007
25th Anniversary Concert	June 8, 2007
Peace on Earth: Holidays Around the World	December 7, 2007
Words & Music	April 5, 2008
extABBaganza	June 12, 2008
Stars: A Holiday Celebration	December 12, 2008
Outside the Box	March 14, 2009
Boys Just Wanna Have Fun: Totally 80s	June 11, 2009
Our Home for the Holidays	December 13, 2009
We the People	March 27, 2010
Divas	June 10, 2010
Joy!	December 12, 2010
Our True Colors	March 26, 2011
All You Need Is Love: The Music of the Beatles	June 9, 2011
This Shining Night	December 11, 2011
Love's Voice	March 24, 2012
Get Ready For This!: The Music of the 90s	June 7, 2012



Our 25th Anniversary Concert took place at the Opera House, where it all began with the San Francisco Gay Men's Chorus concert in 1981.



The BGMC has performed with many guest artists over the years. Here music director Reuben M. Reynolds, III, is consulting with guest artist Nell Carter during rehearsal.

Performance Title	Date
Hallelujah!	December 9, 14, 15, 2012
Seize the Day!	March 23, 24, 2013
Divas Unleashed!	June 6, 7, 9, 2013
Haul out the Holly	December 15, 20, 21, 22, 2013
Sons & Daughters	March 22, 23, 2014
Can't Stop the Beat	June 12, 13, 15, 2014
Noel	December 14, 19, 20, 21, 2014
Wicked Awesome	March 21, 22, 2015
Smile	June 14, 2015
Middle East Tour	June 19-29, 2015
Ho Ho Ho	December 13, 19, 20, 21, 2015
Circle of Life	March 19, 20, 2016
POPular	June 2, 5, 2016
Jingle All the Way	December 11, 16, 17, 18, 2016
Let's Hear it for the Boys	March 18, 19, 2017
Anything Goes	June 4, 2017

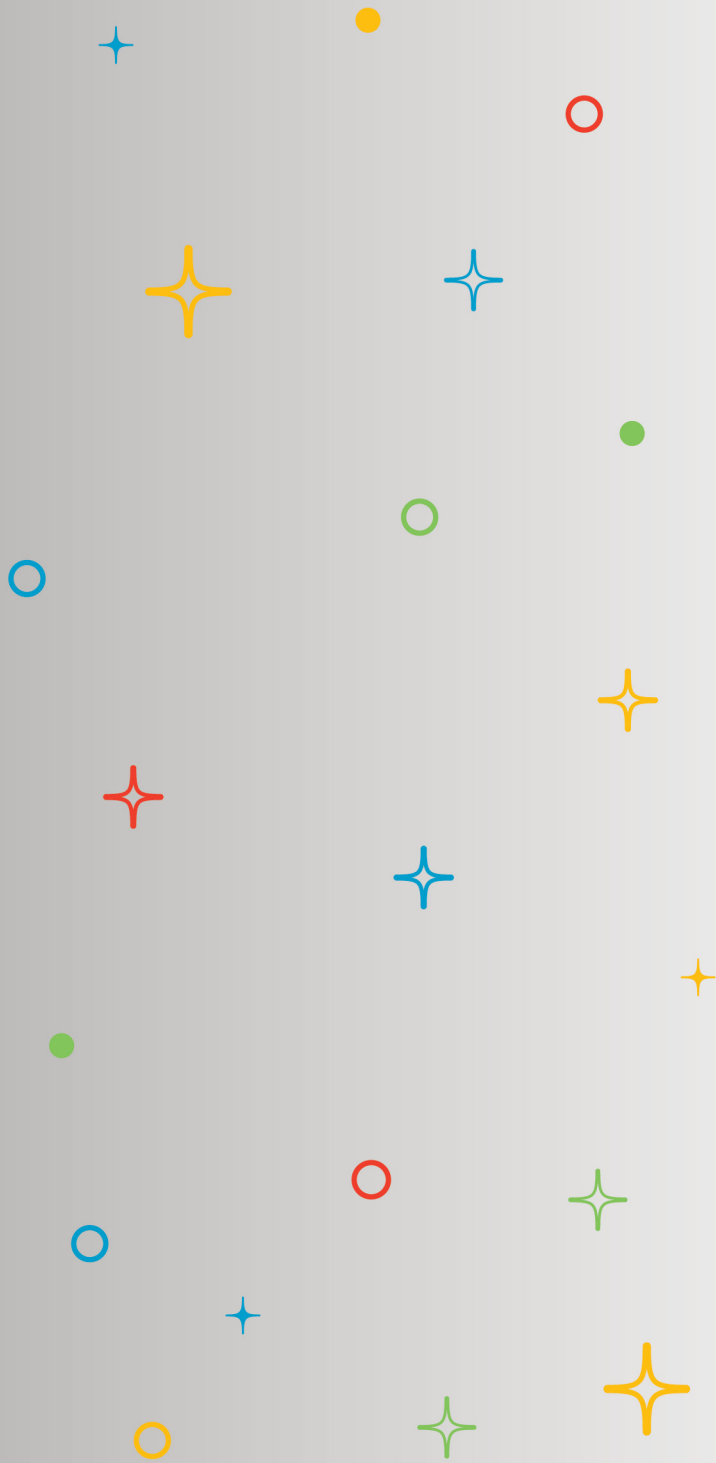


Official BGMC concert portrait at Jordan Hall.



Among the many groups we have performed with was the Boston women's singing group Voices Rising.

SUPPORTERS



The Commonwealth of Massachusetts



The Boston Gay Men's Chorus

ON BEHALF OF THE CITIZENS OF THE COMMONWEALTH OF MASSACHUSETTS,

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OF 35 YEARS OF MAKING MUSIC THAT MAKES A DIFFERENCE IN THE LIVES OF THE PEOPLE OF MASSACHUSETTS AND CELEBRATES THE ROLE OF THE LGBT PEOPLE IN OUR COMMUNITY. THE BOSTON GAY MEN'S CHORUS HAS BEEN SERVING AS CULTURAL AMBASSADORS FOR THE COMMONWEALTH FROM THEIR BOLD BEGINNINGS IN 1982. YOU HAVE BECOME PART OF THE FABRIC OF THIS CITY AND INDEED OUR COMMONWEALTH. YOU BEGAN DURING TURBULENT TIMES AND HAVE REMAINED A SAFE HAVEN FOR ALL WHO JOIN AND BECOME FAMILY. WE ARE ALL INCREDIBLY PROUD OF THE LEGACY THAT YOU CONTINUE TO BUILD.

THIS FOURTH DAY OF JUNE IN THE YEAR 2017

Charles D. Baker

CHARLES D. BAKER
Governor

Karyn E. Polito

KARYN E. POLITO
Lieutenant Governor

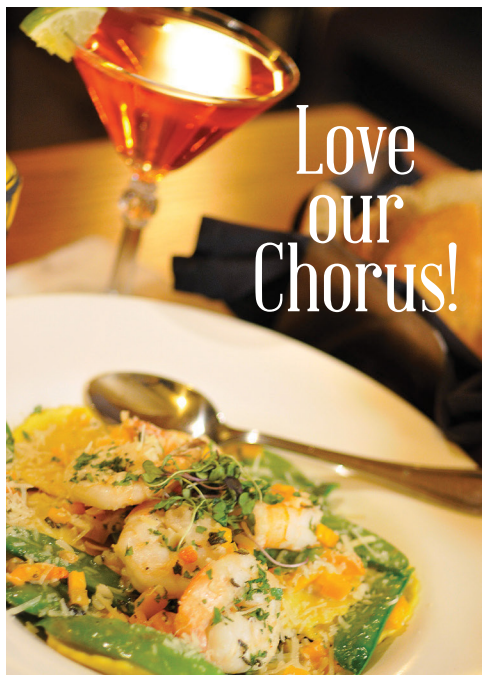
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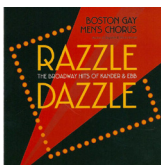
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